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BILLS SEPTEMBER 12th

Acts and Houses Listed Alphabetically—Week of September 19th in Parentheses

Keith

NEW YORK: PALACE—Joe Darcey; Ford Sisters & Co.; Abraham Lincoln; Wm. & Joe Mandel; Daphne Pollard; Val & Ernie Stanton; Chas. Withers & Co. (Baltimore). ALHAMBRA—Selma Bratz & Co.; Edith Clasper Co.; Dotson; Bert Fitzgibbons (Hamilton); Nathan Bros.; Claude & Fanny Usher (Hamilton); Wilton Sisters (Riverside). 81ST ST.—Adler & Dunbar Handers & Millas; Mary Kurtz & Partner; Oakes & Delur; The Only Girl; Vincent O'Donnell. FIFTH AVE.—Ferrari Dinus & Co.; J. C. Macks & Co.; Murray Girls (Baltimore). (Last half) Una Clayton & Co. 58TH ST.—Grace Bishop & Co.; Hanley & Gaffery; Jessie & Ossie; Kay Neilan; Ned Norworth; Van Glove & Pete; Venetian Five. (Last half) Chief Blue Cloud; Clark & Verdi; Herbert Lloyd & Co.; Murray Girls (Baltimore); Shields & Kane; The Cromwells. FRANKLIN—Bessie Clifford; Dave Roth; Tarzan. (Last half): Jack Hanley; Howard & Sadler; McDevitt, Kelly & Quinn; Wylie & Hartman. HAMILTON—Bobbe & Nelson (Alhambra); Dehaven & Nice; Turio; Owen McGivney (Royal); Stan Stanley & Co. (Colonial); Solly Ward (Alhambra); Harry Watson & Co. HARLEM OPERA HOUSE—Singer by Proxy; Tango Shoes. (Last half) Jeff Healy & Co. 125TH ST.—Una Clayton & Co.; Jimmy Lucas & Co. (Last half) Chas. Henry's Pets. RIVERSIDE—Dummies (Syracuse); Ford, Sheehan & Ford; Gallagher & Shean; Imhoff, Conn & Corinne (Orpheum); Jim McWilliams; Samson & Delilah; Bud Synder Co.; Betty Washington. ROYAL—Elinor & Williams (Alhambra); Clara Howard; Robt. Keane & Whitney; Sylvia Loyal & Co.; Whipple-Huston Co. 23D ST.—Berk & Sawn; Paul & Pauline (Alhambra); Ruby & Gold; Leon Stanton & Co. (Last half) Singer by Proxy; Tango Shoes.

BROOKLYN: BUSHWICK—Claudia Coleman; Bert Errol; June Imes Co.; Billy Kent Co.; Ray Raymond (Orpheum); Rome & Gaut (Riverside); The Joannys (Washington); Ben Welch (Colonial). GREENPOINT—Billy Bouncere Circus; Primrose Somon. (L. H.) Jimmy Lucas & Co.; Leon Stanton & Co. ORPHEUM—Bert Baker & Co.; Fenton & Fields (Royal); Richard Kean & Co. (Washington); Sherwin Kelly (Riverside); Rolfe's Revue; Rolls & Royce (81st St. Theatre); Spencer & Williams (Baltimore). PROSPECT—Ann Gray. (L. H.) Billy Bouncere Circus.

ATLANTA & BIRMINGHAM: Murray Bennett; Dora Hilton & Co.; Melody Garden; Robert & Robert; Wayne, Marshall & Candy.

BALTIMORE: Ballot 3; Johnny Burke; Hackett & Delmar (Colonial); Harthy & Patterson; Herman & Shirley; Miller & Capman (Hamilton); Frank Ward; Mrs. Wellington's S. (81st St. Theatre).

BIRMINGHAM & ATLANTA: Carroll & Gorman; Bob Milliken; Norvelles; Odds & Ends; Werner Ameros Trio.

BOSTON: Harry Carroll & Co. (Royal); Dare Bros.; Reynolds & Donegan; Bill Robinson (Providence); Joe Rolley & Co.; Stephens & Hollister; Nella Webb.

BUFFALO: Bevan & Flint (Shea's Toronto); Fisher & Gilmore (Shea's Toronto); Josie O'Meers (Shea's Toronto); Millership & Gerard (Shea's Toronto); Jack McGowan (Shea's Toronto); Henry B. Toomer & Co. (Shea's Toronto); Prince & Goff (Shea's Toronto); Three Kitzros (Shea's Toronto).

CLEVELAND: Sylvia Clarke; Hope Eden; The Love Race (Pittsburgh); Mack & James; Reynolds Trio; Toney & George Co.

CINCINNATI: Dooley & Sales (Indianapolis); Lane & Harper; Swor & Westbrook; Singer's Midgets; Vaughn Comfort & Co. (Indianapolis); Valda & Co. (Indianapolis).

COLUMBUS: Green & Myra (Youngstown); Millicent Mower (Youngstown); Nat Nazarro Jr. & Band (Buffalo); Eddie Ross (Toledo); Sealo (Indianapolis); Pilcer & Douglas; Whitefield & Ireland (Youngstown).

DETROIT: Baraban & Grohs (Rochester); Edwin George (Rochester); Lucille & Cockey (Rochester); Olcott & Mary Ann (Rochester); Scotch Lads & Lass (Rochester); Van & Emerson (Rochester); Wonder Girl (Rochester).

ERIE: Dunbar's Tennessee Ten (Cleveland); Jerrier Bros.; Geo. Moore & Mary Jane; Tracey & McBride; Dallas Walker; Bob & Peggy Valentine (Syracuse).

GRAND RAPIDS: Frank Gaby (Detroit); Camilla's Birds (Detroit); Jennings & Howland; Harry Holman & Co.; Reddington & Grant; Russell & Devitt; Musicland (Toledo).

HAMILTON: Willa & Harold Brown; Peggy Carhart; Franklyn Charles Co. (Youngstown); Thos. Hoyer & Co. (Toronto-Hipp); Lemair Hayes & Co.; Leipsix (Toronto-Hipp); Lloyd & Rubm.

INDIANAPOLIS: Ames & Winthrop (Cincinnati); Jack Benny Furman & Nash (Cincinnati); Meehan's Dogs (Columbus); Arthur Parat; Alan Rogers & Allen (Cincinnati).

JACKSONVILLE & SAVANNAH: Brown Girls (4); Juggling DeLisle; Lloyd Sevada & Co.; Vic Plant & Co.; Billy Shone.

JOHNSTOWN: Dalton & Craig; Jean Metcalf & Co.; Wm. Horrow & Co.; Harry Price; Jim & Betty Page.

LOWELL: Claude & Marion; Larry Harkins & Co.; Mr. & Mrs. Chas. Martin; Marshall & Williams; James J. Morton; McRae & Clegg (Portland); Spoor & Parsons.

MOBILE AND NEW ORLEANS: Andy & Louise Barlow; Elm City Four; Bert Howard; Pauline Sanon & Sister; Toonerville Tooters.

MONTREAL: Black & White (Quebec); Fred Elliot (Hamilton); Ford & Rive (Providence); Joe Laurie & Co.; McFarland & Palace (Hamilton); "Step Lively" (Youngstown); Frank Wilcox & Co.

MOUNT VERNON: X. L. O. Trio. (Last half): Tarzan.

NEWARK: A Dress Rehearsal; Alexander Bros. & Evelyn (Riverside); Joe Cook (Riverside); Sharkey, Roth & Witt (Boston). (Last half): J. C. Mack & Co. (58th St. Theatre); Bobby O'Neil & Co.

NEW ORLEANS AND MOBILE: Current of Fun; Elaine Sisters & Hurd; Jean Middleton; Mullon & Francis; Pearls Gypsy Revue.

NORFOLK AND RICHMOND: Max Bloom & Co.; Bison City Four; Polly & Oz; Wells, Virginia & West.

PATERSON: Chas. Keating; Saxie Holsworth & Co.; Basil Lynn & Co. (Last half): Ned Norworth & Co.; Ryan Ritchfield.

PHILADELPHIA: Clinton & Rooney; Corradini's Animals (Baltimore); Emily Darrell; Four Fords; Horace Goldin (Pittsburgh); Helen Moretti; Profiteering (Baltimore); Three Lordens; Wellington Cross.

PITTSBURGH: Bernard & Carry; Clayton White & Co. (Cincinnati); Elrey Sisters; Jane & Katherine Lee (Indianapolis); Walter C. Kelly (Youngstown); Maxine Bros. & Bobby (Youngstown); Newhoff & Phelps.

PORTLAND: Allen & Cantor; Delyons; Foley & La Ture; Cooper & Lane; McCoy & Walton; Rajah (Lowell).

PROVIDENCE: Ruth Budd; Haig & Lavere (Portland); Healy & Cross (Baltimore); Presaler & Klaiss (Syracuse); The Sterlings; Edith Taliaferro Co.; Toney & Norman (Boston).

QUEBEC: Carney & Rose; Jimmy Gallon; Paul Levan & Miller (Detroit); Melroy Sisters; Saranoff & Sonia.

RICHMOND AND NORFOLK: Belmonts; Golde & Ward; Honey, Lewis & Grayce; Jewell & Raymond; Morgan & Binder.

ROANOKE: Denne Sisters; Thibault & Cody; Hard Boiled Hampton; Howard & Norwood; Musical Geralds. (Last half): Cecil Gray; Al & Emma Frabelle; Overholt & Young; Frank Stafford & Co.; Wilson Bros.

ROCHESTER: Paul Decker; Doris Duncan & Co.; H. & G. Ellsworth; La Bernicia; Roy & Arthur; Silber & North; Taylor, Howard & Thea; Vernon Stiles.

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TORONTO: HIPPODROME—Alice De Garmo; Jerome & Francis (Quebec); Fred Lindsay; Wilson & Wilson. SHEA'S—Courtney Sisters (Montreal); Dillon & Parker (Montreal); Ernie & Ernie; Elly the Marvel (Montreal); Francis Kennedy (Montreal); Lady Alice Pets (Montreal); Will Mahoney (Montreal).

WASHINGTON: Wm. Brack & Co.; Jed Dooley Co. (Baltimore); Herbert's Dogs; Lloyd & Christie; Miller Sisters; Chic Sale (Philadelphia); Shadowland (Philadelphia); Josephine Victor Co. (Philadelphia.

YONKERS: Buckridge Casey & Co.; Clark & Verdi; Alfred Farrell; Shields & Kane. (Last half): Basil Lynn & Co.; Kay Neilan; Van Clove & Pete; Venetian Five.

YOUNGSTOWN: Davis & Darnell (Columbus); Seed & Austin (Pittsburgh); Billy & Eddy Gorman (Erie); Jim & Betty Morgan; Raymond Wilbert & Co.; Parlor, Bedroom & Bath (Syracuse); Wilson Aubrey Trio (Toledo).

Poli

BRIDGEPORT: PLAZA—Lewis Hart & Co.; Marino & Verga; Mason & Dixon; O'Donnell & Co. (Second half) Gertie DeMilt; Lynch & Zeller; Penter Troupe. POLI—Fred & Marjorie Dale; Bobby Heath & Adele Sperling; Marriage vs. Divorce; Percival Girls; Evelyn Phillips & Co.. (Second half) Biglow & Clinton; Mason & Cole Co.; Tuck & Claire; Pender Troupe.

HARTFORD: PALACE—Murray Kissen & Co.; Grace Leonard & Co.; Lynch & Zeller; Royal Sextette; Warren & O'Brien. (Second half) Loney Haskell; Arthur Millar & Girls; Marriage vs. Divorce; Percival Girls; Pietro. CAPITOL—Basil & Frabito; Marcelle Follet; Mason & Cole Co.; Pender Troupe. (Second half) Cave Man Love; Dolly Dumplin; Eddie Foyer & Co.; Gene & White.

NEW HAVEN: BIJOU—Biglow & Clinton; Gertie De Milt; Arthur Millar & Girls. (Second half): Anderson & Burt; Lewis Hart & Co.; Mason & Dixon; O'Donnell & Co.; Manuel Romaine & Co. PALACE: Eddie Foyer & Co.; Gene & White; Leightner & Alexander Revue; Story & Clark. (Second half): Fred & Marjorie Dale; Marion & Verga; Melnotte Duo; Evelyn Phillip & Co.; Billie Shaw Revue.

SPRINGFIELD: Cuba Crutchfield; James Doyle & Laura Hamilton; Ming Kee Four; Billie Shaw Revue. (Second half): Basil & Frabiti; Walter Fishton & Co.; Lawton; Hazel Mann & Joe Daley at Piano; Money Is Money.

SCRANTON: Brazil & Allen; Bryant & Stewart; J. Rosamond Johnson & Co.; Rene & Florence; Sheldon & Sheldon. (Second half): Joe Carson & Kittie Kane; Cocktail Romance; Plaza Trio; Yamomoti.

WATERBURY: Cave Man Love; Dolly Dumplin; Walter Fishter & Co.; O'Connor & McCormick; Tuck & Claire. (Second half): James Doyle & Laura Hamilton; Bobby Heath & Adele Sperling; Dave Johnson; Grace Leonard & Co.; Royal Sexette.

WORCESTER: PLAZA—Loney Haskell; Lawton; Melnotte Duo; Manuel Romaine & Co.; Rubeville. (Second half): Murray Kissen & Co.; Tommy Lyman & Co.; William Taylor. POLI—Anderson & Burt; Dave Johnson; Hale L. Mann & Joe Daley at Piano; Money Is Money; Pietro. (Second half): Cuba Crutchfield; Silvee Duval & Co.; Marcelle Folett; Leightner & Alexander Revue; Ming Kee Four.

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(Continued on page 392)

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DRAMATIC MIRROR

PAULINE FREDERICK

Popular star of R-C Pictures, who is now at work on "The Lure of Jade" at the R-C West Coast studios

Page S. Jay Kaufman!

BROCK PEMBERTON has some fine things to his credit. He is an idealist who is certainly bringing an undoubtly valuable force to the theatre. But there is such a thing as carrying it too far.

On the opening night of "Swords" at the new National, a slip was inserted in the program signed by Mr. Pemberton. It read: "The audience is respectfully urged to refrain from the applause usually accorded each player at a premiere upon the occasion of his or her first appearance. Such demonstrations, always annoying, would in this instance prove also destructive to the performance."

What does Mr. Pemberton want to do? Does he want to take away all that is OF THE THEATRE? There is so little illusion left in the theatre as it is. I do not agree with Mr. Pemberton that applause of this kind would prove destructive to the performance. Applause means more to an artist than salary. Of course the managers may not think so. But the facts remain. And when an artist gets a genuine "reception," the artist is eager to give his or her best.

But how little applause, curtain calls and kindred matters matter if the play is great! !

On Owen Davis' Mss. Trunk

When a man writes a success, he at once digs into his old trunk of manuscripts. And brings out earlier works.

Here's exactly the opposite.

Owen Davis has written one hundred and sixty-eight plays.

Then he wrote "Detour." A play that is an astonishingly able piece of work. It will be a success.

But did he go to his trunk to get some other manuscripts? He did not. Instead he went to two managers and returned $1,500 that had been advanced to him, got the two plays back, AND DESTROYED THEM.

On First Night Prices

Several letters have come to me asking me to oppose the increase of prices for first nights in New York.

I have answered these letters that I will not oppose the increase.

And that, on the contrary, I think the increase is justified. And justified regardless of what the increase is. The price for the opening night seats for the Greenwich Village Follies at the Shubert was ten dollars plus one dollar for war tax. Now this may seem a high price, but this was a first night. And there is an atmosphere. A sort of charged-with-electricity atmosphere. One does not get this on the following nights. And the other things that are incidental to first nights make it worth to the public a great deal more than the regular price for the play. On opening nights, the audience gets the play AND the opening night.

EDITH STOREY

Star of "The Greater Profit" and other special features for R-C Pictures Corporation

On Reicher's First Nights

It wasn't merely to get publicity. Frank Reicher announced that no one would be seated after the rise of the curtain until the end of the first act at the Garrick where "Don Juan" is playing.

AND NO ONE WAS.

A number stood until the curtain fell.

Now if only all the managers would follow his example. It would only take a few more nights of this sort to convince the first nighters.

At the opening of the Greenwich Village Follies the first six rows in the left section were empty until ten minutes after the curtain was up.

On the Albee Attitude

E. F. Albee did a generous thing on the night of the opening of Marcus Loew's State Theatre.

The State Theatre is, of course, competition to the Palace, notwithstanding that the seats are cheaper than the Palace. The opening of the theatre, which as you know, was handled in a big way, was helped by Mr. Albee not only by sending several headline acts to appear on the bill, but he sent the Keith Boys' Band to play in front of the theatre.

It is this kind of "opposition" too the small and cheap attitudes that makes Mr. Albee the power he is.

On London and New York

In the nature of a criterion as to the differences in taste between London audiences and New York audiences, consider the fact that "The Beggar's Opera," "Paddy, the Next Best Thing" and "The Wandering Jew" are the only three plays now running in London that have been there a year. Of these "The Beggar's Opera" and "Paddy, the Next Best Thing" failed in New York. And the two were certainly as unlike as it is possible for two theatrical productions to be. Doubtless, the case of "The Wandering Jew" in New York will be another story because Mr. Belasco is producing it.

On New York Styles

I met Helen Trix the other day and asked her why she had returned from London where she and her sister, Josephine, had made such a great success. And she said, "I did not return to America. We are here only for a few days. We are here TO BUY CLOTHES for the production that we are to do. Yes, American clothes. There is no question about it that the greatest costumers in the world are in America. We went to Paris and there was nothing in Paris that approaches the beautiful things in America. And the American styles are not only beautiful. They are distinctive. And the second thing that we want to get here is music. While I am to write some of the songs, I am looking now for good songs because I know that the biggest hits in London are songs written by New Yorkers."

On Beginners

I want it understood that we are willing to help beginners.

The first step is always most difficult. I know.

And so if I, or any member of our staff, can guide you, ask for an appointment.

By that I do not mean to suggest that you should take up the theatre as a career.

I do not suggest it.

I suggest that you hesitate a long time before going into the theatre. It is the most difficult of all of the arts. That is, it is the most difficult to make a living out of until one is established. In any of the other arts, one can earn something at the beginning. But if you have a *desire*—a real desire—we will do what we can to help you.

But make your letters short and always tell your story simply.

On Helen Menken's Case

The case of Helen Menken gives a great deal of encouragement to those who must wait a long time for a big chance. Off stage Helen Menken is a very shy person. She never makes an "impression." And so it was not a simple thing for her to get a good engagement. Many managers refused to give her anything. But Lee Shubert and Jessie Bonstelle gave her the lead in "The Triumph of X." Now all the managers who refused to do anything for her are offering her fabulous salaries.

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FIDELITY LEAGUE DENIES ACCUSATION

Not a Company Union, Says Secretary Kyle

The following statement has been received from Howard Kyle, secretary of the Actors' Fidelity League:

"In your issue of September 3rd appears a statement purporting to have been written by Frank Gillmore, Executive Secretary of the Actors' Equity Association. It contains a reference to Judge Mack's decision in the arbitration case of the P. M. A. and A. E. A. and carries this statement: 'It stamped the Fidelity League for all time as a "Company Union" fostered by employers.'

"This is a preposterous assumption because it is not true. The nature and character of the Fidelity League cannot be known to Judge Mack and he did not designate it. In the part of the decision printed on the same page of your weekly alongside of Mr. Gillmore's column, the name of the League is not mentioned. No matter how much it might aid Mr. Gillmore's designs to make his followers believe us to be a 'Company Union,' the plain fact remains that the Actors' Fidelity League is a voluntary association aiming to maintain what is right in the common interest of the dramatic profession without crushing out individualism. I am not advised as to what Judge Mack thought of Clause 18 in the contract which Mr. Gillmore and some of his associates are trying to enforce on independent managers, viz:

"'The manager agrees that all actors in the company in which the actor is herein employed shall be and shall continue throughout such employment to be members in good standing of the Actors' Equity Association. This contract is subordinate *to the obligations of the actor herein to the A. E. A., of which obligations the manager admits notice.*' . . .

"The League is so much of an 'Employers' Union' that it has two law suits pending against managers, one of whom is a member of the P. M. A."

• • •

Franklin Theatre Opens

B. S. Moss's new Franklin Theatre, at Prospect and Westchester avenues, The Bronx, was formally opened Monday night.

E. F. Albee, John J. Murdock, Martin Beck, J. J. Maloney, Pat Casey, Maurice Goodman, Reed Albee, E. G. Lauder, Sam Scribner and officials of the borough, city and State and prominent vaudeville and picture stars were present. The house which seats 3,500 will have change of bill twice weekly.

• • •

"Lightnin'" for London

"Lightnin'" will be produced in London in the Spring by a company headed by Milton Nobles, who is now acting the part on tour in this country. Subsequently, John Golden will present "Turn to the Right" and other plays in London.

• • •

"Elton Case" Saturday

George Broadhurst will present "The Elton Case" at the Playhouse Saturday night, September 10. Chrystal Herne will be featured.

HARRIET HAMMOND

Famous screen beauty who appears in the leading role of "Live and Let Live," Christy Cabanne's production for R-C Pictures

San Carlo Opening

Bizet's "Carmen" has been chosen by Fortune Gallo as the opening bill of his San Carlo Grand Opera Company's season at the Manhattan Opera House, beginning Monday, September 26th. Esther Ferrabini will be the Carmen. Gaetano Tommasini, Josephine Lucchese, Madeleine Keltie, Joseph Royer, Pietro de Biasi and Natale Cervi are others in the cast. Gaetano Merola will conduct.

• • •

"Love Letter" Opens

Charles Dillingham presented John Charles Thomas in "The Love Letter," a musical comedy based on a play by Franz Molnar, with libretto by William Lebaron and music by Victor Jacobi. At the Forrest Theatre, Philadelphia, on Labor Day, Mr. Thomas plays five characters. The cast includes Will West, Carolyn Thomson, the Astaires, Marjorie Gateson, Charles Lawrence, Jane Carroll, Katherine Stewart, Townsend Ahern, Henry White and others.

• • •

Elsie Janis Back

Elsie Janis returned last week with her mother on the White Star liner Olympic from Paris to appear under the management of Charles Dillingham. She has declined an offer to appear in the French version of "Peg o' My Heart," because the contract was too long. She has been appearing in a revue in Paris at the Apollo Theatre, which was staged by Mme. Beatrice Rasimi.

• • •

Boston Companies Open

The St. James Theatre in Boston opened August 29, as the home of a resident company of American players. The company presented Cosmo Hamilton's comedy, "Scandal," as their first offering. The new season of the Somerville Players opened Labor Day. Manager McArdle announces that the attractions will be the latest Broadway successes.

• • •

"Blossom Time" Rehearsing

"Blossom Time," a three-act musical play founded on incidents in the life of Franz Schubert, composer, has been placed in rehearsal. The piece was produced out of town last year.

"Blue Lagoon" Monday

September 12, at the Astor Theatre, the Shuberts will present "The Blue Lagoon," a dramatization by Norman MacOwan and Charlton Mann, of H. de Vere Stackpoole's novel of the same name. The play had a successful run at the Prince of Wales' Theatre, London, under the direction of Captain Basil Dean, who came to New York and staged the play for the Shuberts.

Incidental music, an important feature of the production, has been composed by Clive Carey. Harold French, who played the leading role in the London production, has been brought to New York for this part. The leading feminine role will be acted by Frances Carson. Cecil Yapp, Andrew Lawlor, Lorna Volare, David Glassford, Edmund Gurney, Harry Plimmer, Selma Hall, Henry Morrell, Carlton A. Rivers, Gatenby Bell and Edward Robson complete the cast.

• • •

Moulin Rouge Show Opens

The first of the new season restaurant revues opened at the Moulin Rouge Monday night, carrying the title of "The Society Circus." The show was staged by Billy Arnold and carries a cast of ten principals and a dozen choristers. This is easily the best of the many Moulin Rouge shows and represents an expenditure of upwards of $20,000. The feature attraction is Veronica, the well-known toe dancer, the support including Earl Miller, Vera Gray, Billy Arbold and several specialties.

• • •

Second Playboy Production

The Playboy Company, which produced John Millington Synge's "The Playboy of the Western World" at the Bramhall Playhouse last spring, will make its second production at the Provincetown Playhouse, September 12. The play will be "The Well of the Saints," also by Synge, and the engagement will be for one week only.

• • •

Italian Repertory Theatre

Giovanni Grasco, the Italian actor, with a dramatic company of twenty-two members, arrived on the Fabre liner Providence. Beginning Thursday night Grasso is to open in repertory at the Royal Theatre, formerly Miner's Bowery, under the management of Antonio Ferrara. "Feudalismo" is the opening offering.

• • •

Henry Hull in Cleveland

Henry Hull came on to play the lead in Channing Pollock's play, "The Sign On the Door" with the Ohio Players in Cleveland for one week. The play was given undivided support, and seats for the entire week were at a premium. Mr. Hull was last seen here with Constance Binney in "39 East."

• • •

In "True to Form"

"True to Form," by Augustin MacHugh, will be presented by the Actors' Repertory Theatre next Monday, at the Bramhall Playhouse. The cast will include Edward Nicander, Sue MacManamy, Verna Wilkins, John Warner and Desmond Gallagher.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Bulletin Addresses to the Office of the Association

We have received a number of requests from semi-professional companies for special arrangements in the matter of independent contracts. Some of these companies are practically amateur affairs, with one or two professionals in the cast, formed largely to experiment with the artistic side of production and to stage plays which, otherwise, might not be produced by the more commercial managements.

Of course, when such a company is playing in an improvised theatre of the "Tom-Thumb" type, we can sometimes make allowances for them. But when their productions are staged in first-class theatres, they at once come under the professional classification and must be treated according. We have every desire to co-operate with these very deserving organizations; but we must protect not only our members, but also the professional managers who are co-operating with *us*, by enforcing our policies impartially.

Certain managers have been confidentially informing our members that they can resign from Equity and be reinstated through the American Federation of Labor at any time they desired.

When such a manager offers confidential advice to an actor, it is time for that actor to consult his lawyer. As a matter of fact, the advice in this case is absurd on the face of it. People who double dealt with their organization in this manner could hardly expect to receive a warm welcome when it suited their convenience to be "reinstated." And they won't.

A total of 122 new applicants were elected to membership by the Council this week.

Our representatives in Washington inform us that a strong lobby is trying to defeat the tariff bill which provides a 30 per cent. ad valorem duty on foreign films. We do not believe that any lobby can succeed in doing this, although we have not the slightest doubt that certain motion picture magnates who desire to undersell the American market by bringing in European films at cut rate prices will try to kill this measure. However, the tariff on foreign films is vitally important in so far as the future of motion pictures in this country is concerned; and so we suggest that our members write personal letters at the earliest possible moment to members of the Senate Finance Committee, Senate Office Building, Washington, D. C., urging them to support this tariff. The members of this committee are: Boies Penrose, chairman; Porter J. McCumber, Reed Smoot, Robert M. LaFollette, William P. Dillingham, George P. McLean, Charles Curtis, James E. Watson, William M. Calder, Howard Sutherland, Furnifold M. Simmons, John Sharp Williams, Andrieus A. Jones, Peter G. Gerry, James A. Reed and David I. Walsh. If this tariff is lost, the movies will suffer a slump which will make the present depression look like a boom—so write without delay.

FRANK GILLMORE,
Executive Secretary.

AUSTRALIAN THEATRE NEWS

Annette Kellerman's Triumphal Tour—Sydney's New Theatre Royal Opened

ANNETTE KELLERMAN, —the Australian water venus, with the huge heart—played a record season at the Tivoli and only on account of other contracts was unable to prolong her stay in Sydney. No other theatre was available, otherwise she would have taken her whole supporting company with her and continued elsewhere. As it was the combination left for Melbourne, where business was "Capacity" nightly, with tons of enthusiasm. Miss Kellerman is essentially Australian, and her delight at being once again in her native country is expressed nightly to the huge and appreciative audiences. Stuart Barnes' popularity is also very marked out here.

With "Adam and Eva" the Williamson management opened their New Theatre Royal, and have since had no occasion to frown at the local response. The show, though well done, is not brilliant in stagecraft, but Frank Harvey, Maude Hanaford, Mrs. Robert Brough, Ken Brampton, and Cyril Mackay succeed in making every point. Harold Bowden has been officially gazetted as permanent manager for this Theatre for the "Firm."

The complete "Chu Chin Chow" company, totaling over 185 members plus animals, is touring New Zealand. The Gilbert and Sullivan Opera Co., registered the "firm's" best money getting record in the Dominions for years.

Prior to their World's tour, Marie Tempest and Grahame Browne, are at the King's Melbourne under the Bailey and Grant regime appearing in "Cousin Kate" and a few other comedies to occupy time until the steamer sails. "The Maid of the Mountains" reached here in August. "Firefly" has gone South. The "Irene" company have disbanded. Blanche Browne re-appeared in "The Little Whopper" at Her Majesty's with much response from the Gallery Girls, after an absence of eight years, abroad.

Beaumont Smith, in a smartly written appeal to local showmen, asks firmly for much more support for the manufacture of local films. If the Australian showmen can't realise this position, some enterprising foreign firm must shortly see what talent and opportunity there is out here for film work. Americans who have been out here already are most enthusiastic about the prospects, all that is wanting is capital. Mr. Smith possesses both the experience and business acumen to express clearly such a matter and the article appears to much advantage in Frank Hills' "Australian Theatre Magazine," the authority on the Australasian Theatre, conducted by Mr. Hill and Mrs. Fisher, two Australians who never tire of doing good turns for young Australians.

Jenny Hartley, the vivacious and pleasing little star of the "Bing Boys Co.," has commenced a tour of the Fuller theatres in Sydney, where she nightly sings eight and nine songs with the accompaniment of a hurricane of enthusiasm. Ward and Sherman and the College Girls, Billy Elliott, Billy Hurd and one or two smaller artists are in the same bill. Whilst at their two Melodrama Theatres stock seasons are well advanced with ready response from lovers of that kind of show.

Charles Wheeler has been appointed Stage Director at the Theatre Royal, a pleasing action on the part of the firm, as Charlie is a rattling good fellow and a capable and painstaking artist in various directions. Redge Carey is resting at present after the "Irene" tour, of which he was Stage Director.

Joseph Coyne has left for Melbourne with "Nightie Nightie" as his main drawing card, after playing Brisbane to capacity for two weeks.

The veteran Gilbert and Sullivan artist, Howard Vernon, passed on at the age of 76. His wife, Vinia De Loitte, survives him.

John Brownlow is managing the Melba Season here and in Melbourne. He is also directing the Shakespeare Tercentenary performance of "The Merchant" at Her Majesty's, in which Walter Bentley, Mrs. Reg. Suttor and H. W. Varna will appear prominently.

BAUCE R. HUTTON.

Play for Alan Brooks

Lee Shubert has selected a new three act play for Alan Brooks in which the latter will be featured. The play is by A. Washington Pexet, and is entitled "Save The Alimony."

Jolson Show Rehearsing

Rehearsals have been called for the new Al. Jolson play, which will be in the nature of an extravaganza, with book and lyrics by Harold Atteridge and music by Sigmund Romberg.

Gribble to Write Playlets

Harry Wagstaff Gribble, author of "March Hares," has entered into a contract with the Shuberts to write several one-act plays for Shubert Vaudeville.

Jolson Concert Successful

Al Jolson's concert at Saranac Lake last week for the benefit of the Kiddies Nursery and Girls Club, was a great success. With a capacity of only 760 seats, he played to over $3,200. Mr. Jolson sang fourteen songs. The only other artist assisting him, was Lucille Chalfonte. He brought up his own orchestra of fifteen pieces at his own expense. The Day Nursery and Girls Club at Saranac Lake was organized by William Morris four years ago.

* * *

Stock in Syracuse

Announcement is made of the opening of the Empire theatre, the former K. & E. house in Syracuse, by Howard Rumsey, the new lessee and manager of the house. The policy for the start of the season will be the return of the Knickerbocker Players, an aggregation of stock players who have been playing the house for the last six summers. The opening attraction will be "Oh Lady, Lady." The date of the opening has been set for Sept. 12th.

* * *

Brooks Secures Miss Bertha

Announcement was made this week by the Brooks Theatrical Costumers that Miss B. K. Heller, acknowledged by leading managers and artists as a foremost maker of stage attire, and known professionally as Miss Bertha, is to have charge of their women's department. Miss Bertha has had executive charge of the Schneider-Anderson Company workrooms for six years.

* * *

Munsell with Guild

William P. Munsell is now general business manager for the Theatre Guild. Louis Frohman, formerly connected with the business department, has resigned to take over a managership for Durant Motors, Inc. Helen Ingersoll will continue as manager of the Garrick Theatre.

Ruth Roland, Pathe's daring serial star, is hard at work on a new production entitled "The White Eagle." Needless to say, she—

—will go through thrilling adventures and come out of them victorious, as ever, and will do it all with her customary charm

Is That So!

MACEY HARLAM will be seen in "The Silver Peacock," in which the Selwyns are to star *Olga Petrova*.

L. Lawrence Weber will put *Helen Lowell* in a new comedy when she finishes in "Nobody's Money."

Kilbourn Gordon has added *Jenny Dickerson* and *Frank E. Jamieson* to the cast of "Pot Luck," which will have its tryout in Atlantic City, September 12.

David Glassford, Edmund Gurney and *Henry Merrell* have been added to the cast of "The Blue Lagoon."

Hugh Cameron

has been engaged for *Irving Berlin's* "Music Box Revue," which will open the new Music Box Theatre late this month.

Lillian Ring, formerly prima donna of "The Right Girl," will be in "Tickle Me" this season.

W. H. Gilmore has appointed *Arthur Henry* manager for "March Hares," which moves into the Punch and Judy Theatre.

Elsie Esmond, Signe Larsen and *Lugarda Harling* are to be in the cast of "Launcelot and Elaine."

Violet Ayres, who has been in various Winter Garden productions, has been engaged for "The Last Waltz" at the Century.

John Wray

formerly associated with Augustin Duncan in the Repertory Theatre movement, and at present playing an important role in "The Night Cap" has been appointed general stage manager for *Max Marcin*.

Edward Golden has succeeded *Clarence Harvey* in the role of General Grasian, in "The Last Waltz," at the Century Theatre; *Clarence Harvey* having been elevated to the Promenade Theatre, where he plays several roles in "The Mimic World of 1921."

Edwin Franko Goldman, conductor of the Goldman Concert Band at Columbia University, has received an invitation to be the guest conductor at Symphony Hall, Detroit, on the night of September 9th.

Thomas P. Robinson will have three new plays to follow this season, including the Harvard prize play, "The Copy," which will be produced by Oliver Morosco.

T. L. Jones has been appointed musical director of the Promenade Theatre, to succeed *Al Goodman*, who will be director for the new *Al Jolson* production.

Jessie Bonstelle

who is presenting "The Triumph of X," by the late *Carlos Wupperman* at the Comedy Theatre, is making arrangements to produce several other plays by the same author.

Frances Carson has been engaged by the Shuberts for the leading feminine role in "The Blue Lagoon," which will be presented at the Astor Theatre September 12th.

Max Marcin left for Chicago last week to superintend the opening of his comedy, "Three Live Ghosts," at the Central Theatre in that city.

John E. Young, well known on the musical stage, is the author of the musical comedy to be produced by *Barry McCormick* in October.

Gilbert Emery, author of "The Hero," has been engaged as *Marie Doro's* leading man in "Lilies of the Field."

Vera Bayles Cole, formerly prima dona of "The Royal Vagabond," has been engaged by the Shuberts for the musical extravaganza in which *Al Jolson* is to be presented at the Winter Garden.

George Broadhurst

has engaged *Charles Waldron* and *Anne Sutherland* for his production of "The Elton Case," in which *Chrystal Herne* will be featured.

Florenz Ziegfeld, Jr., has returned to New York from Narragansett Pier, R. I., where he spent the holidays with his wife, *Billie Burke*, and their daughter, Patricia, aboard their yacht.

Adeline Leitzbach, author of plays and scenarios, has adopted the name of *Adele Hendricks*.

Henri Scott of the Metropolitan, is singing at the Strand this week.

Marie Doro will arrive on the Aquitania in a few days, and will be seen here in "Lilies of the Fields," by W. J. Hurlbut.

Silvio Hein has written the score of the musical piece that *Barry McCormack* will produce here next month.

Frank Fay

is booked to play Loew's State Theatre the week of September 12.

Georges Flalean is now appearing at the Folies Bergere in Paris.

Ruano Bogislav, the American singer who has won high praise in England, France and Spain, comes back to New York next month.

Avery Hopwood will have "The Demi Virgin" ready for early production in New York. *H. George Brandt*, the famous artist, has just arrived in the United States with sketches for the stage sets.

Annie Hughes has won renewed success in London and has deferred her American return until next season.

Gladys Caldwell has been engaged by the Shuberts as prima donna in support of *Al Jolson* in the new musical extravaganza in which *Jolson* is to return to the Winter Garden soon.

Maud Brooks, who was seen in The Theatre Guild Production, "The Power of Darkness," has been engaged by the Selwyns to appear in *Olga Petrova's* new starring vehicle, "The Silver Peacock."

RUTH ETTING

Who is appearing at the Marigold Garden, Chicago, under Ernie Young's direction and scoring a great success with her singing

WESTERN BROADWAY

Theatrical News by Wire from the Pacific Coast

By RAY DAVIDSON.

Announcement has just been made that Thomas Wilkes, chief of the Western Theatrical Magnates, has purchased the People's Theatre in Sacramento, the capital of California, and is going to rename the house the Wilkes. A first class stock company, with Tim Frawley in charge, will reopen the house in a few weeks, or just as soon as the decorators finish up. This is another house to the Wilkes Circuit. He now owns them in Los Angeles, Denver, Salt Lake, Seattle and Honolulu.

The Salt Lake house, called the Wilkes, just opened this week with "Smilin' Through," the Jane Cowl success. Alexis Luce and Eloise Clements are the featured players.

At his Denver house, called the Denham, "Mama's Affair" is holding forth. Oreta Porter and George Barnes have the leads in this.

In Seattle, at the Wilkes, "The Big Game" is playing. Alice Elliott is chief player. Miss Elliott played a number of engagements in Los Angeles and was received well. It is reported that his success in Seattle is phenomenal.

Mande Fulton just closed at the Curran in San Francisco with "Sonny." This clever actress-author put on several of her plays in the Bay City house and drew well in spite of hot weather.

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Theatre to Change Managers

Among the changes that will be made at the Majestic Theatre, Chicago, it has been rumored that Williams Tisdale, who has been managing this leading western Orpheum house for a number of years, will shortly leave. Who will replace him is a matter of guess work just now. Harry Singer, who was made general manager of all three leading Chicago Orpheum houses, has also been appointed in the same capacity for the Majestic and Palace theatres in Milwaukee. The local managers in these houses will remain. Mr. Singer will supervise all five houses.

• • •

Powers' Theatre Renovated

Powers Theatre in Chicago has a brand new $75,000 dress. Under Jack Mooney's fastidious direction, it has blossomed forth, in anticipation of the advent of "The Gold Diggers," with handsome new drapes, luxurious carpeting, and a rich and tasteful color-scheme, suggested by the gorgeous Drake Hotel.

• • •

Miller at Folies Bergere

Ray Miller, who for two years was featured in the "Ed. Wynn Carnival" with his Black and White Melody Boys, will open Sept. 15 at the Folies Bergere. This unique organization has just completed a four months stay in Atlantic City where they appeared at the Beaux Arts Cafe.

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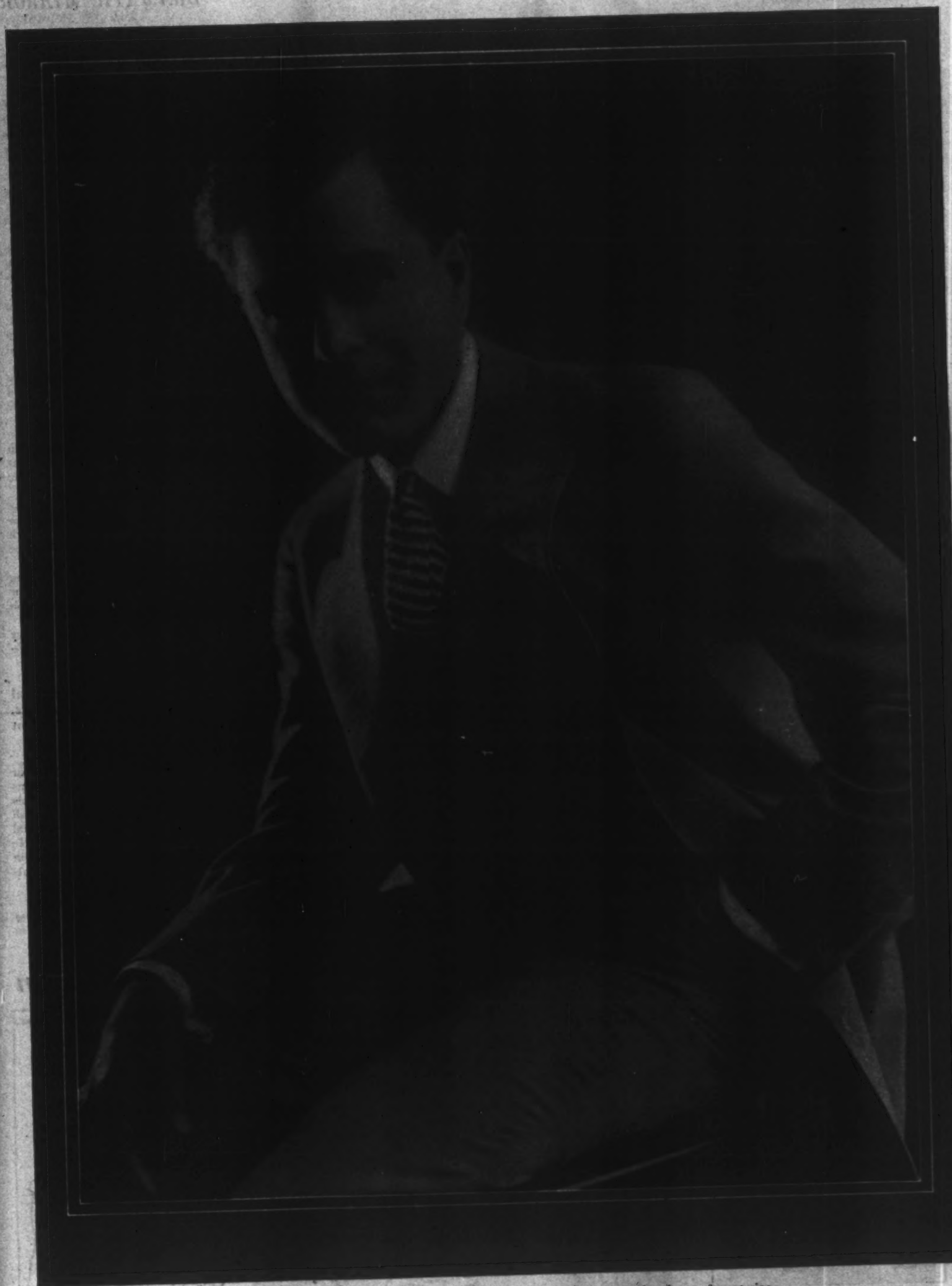
Stage Lighting Co. Moves

The Universal Electric Stage Lighting Co. removed on September 1 to their new premises at 321 West 50th street.



DRAMATIC MIRROR

BERT LYTELL — *Metro star, who has given the finest characterization of his screen career in "A Trip to Paradise," an adaptation of Franz Molnar's play, "Liliom"*

Broadway Buzz

By Jim Gillespie

NOW that the season is on and girl shows are taking to the road we hereby submit a series of telegrams any of which are guaranteed to bring results. Take your choice, girls, but don't hold us responsible.

"Love and Kisses. Send Me Fifty."

"My Voice Is Gone. Money Talks. How Loud Can You Speak?"

"Am Suffering From Cold. A Seal Coat Might Protect Me From Exposure."

"Room Rent Due To-Morrow. Thanks."

"Am Now A Strict Vegetarian. A Few Karats From Tiffany's Would Be Greatly Appreciated."

"Fortune Teller Told Me I Was In Love With A Generous Man. I know You Believe In Fortunes."

"I Don't Like Your Stationery. Why Not Try Checks For A Change?"

"Miss You Very Much. Send Another Reminder and Make It Payable To Me."

. . .

While a daredevil was doing hair raising stunts on the roof of the Wurlitzer Building the other day, a messenger boy caused much amusement on the street by singing "Nearer My God Is He." From the daredevil's point of view it must have seemed like very low comedy.

. . .

It is said that Charlie Chaplin, upon reaching England, will be made a Knight. Charlie did not have to go to England to seek royalty, as he has been crowned in this country on various occasions, even though the crown did consist of a juicy custard pie.

. . .

A Doubtful Talent

It is rumored that Jack Dempsey, world's heavyweight champion, will shortly be starred in a new play under the direction of Al. H. Woods. Jack should fit nicely in a bed room farce owing to his uncanny habit of putting people to sleep.

A Question of Color

George M. Cohan is absolutely determined to break into baseball. Last week he offered to buy the Cincinnati Reds, but did not meet with much success. Now Georgie should go after the Chicago White Sox and if not successful there, he should make an offer for the Cleveland Club, formerly known as the Blues. Surely the Yankee Doodle Boy should fit in somewhere with the old Red, White and Blue.

. . .

Duke P. Kahnanamoku, world's swimming champion, is to enter vaudeville, via the big time route. Which evidently means that despite his profession, Duke will not confine his efforts to tank towns.

. . .

An All Around Suggestion

Dear Sir: Now that "The Wheel" and "The Circle" are revolving successfully it is only natural that the Globe should speak well of both of them. In order to make it unanimous, why not give them an article in Round-The-Town?

R. S. V. P.

. . .

While running through an act of a new play, Maude Lynch, playwright, underwent the unique experience of having the ceiling fall on her. Had she finished the play she would no doubt have brought down the house.

. . .

Owing to a troublesome tooth, Peggy O'Neil, the American actress who has been filling an engagement in London, has returned to New York for a filling engagement with her dentist.

Suiting the Word to the Action

Leo Marks, former actor, is now a street car motorman and takes great delight in amusing the passengers with "Strut Miss Lizzie," says a news item. All wrong, Leo, all wrong. Now that you are guiding a car over the rapid transit time, why not sing "Molly On A Trolley?" "Strut Miss Lizzie" would fit in nicely were you driving a Ford.

. . .

We have been informed that Lillian Ross has signed a contract for "Six-Fifty." However, that's the name of the show and not the extent of the dough.

. . .

Many movie actresses are forsaking the screen for the speakies. Headline.

Which only proves that women will insist upon talking.

. . .

In a passionate outburst of eloquence, Alla Nazimova deplores the fact that women are being manhandled about their bobbed hair. Absolutely. What more can they expect upon visiting a barber shop.

. . .

The thought of Frank Fay collecting $1000 a week for appearing at Loew's State Theatre should at least get a Rise-In-Webers.

. . .

Adolf Link, well known actor, vigorously denies that he has severed his connections with the United States and takes pride in announcing that he is and always will be an American citizen. Good for Adolf. We are glad to know that he insists upon being linked with the U. S. A.

Laughs in a Broadway Eatery

The bleached blond flapper with midnight eyebrows who criticises an honest to goodness girl for having bobbed hair.

The bobbed haired angel who criticises her gentleman friend for having his neck shaved.

The jewelry salesman who buys his girl a coffee ring.

The spendthrift who bawls out the waitress for not giving him a menu, and after memorizing the script orders coffee and rolls.

The four flusher with the million dollar income and ten dollar suit, who upon having failed to date up the waitress, leaves her a substantial tip—on a horse.

The waitress who brings hot coffee instead of cold and upon being told of her mistake tries to freeze the Java with an icy stare.

The musician sitting opposite, who after entertaining you with a soup solo, complains to the management about the noisy hand organ outside the door.

The cashier who forgot you gave her a two dollar bill, and to prove her innocence, gives you enough nickels to put the nearest telephone booth out of existence.

The grafter, who after drinking half his coffee, asks the waitress for more milk, claiming the coffee is too strong.

The waitress curing the above grafter by putting a can of condensed milk on the table.

. . .

According to the matrimonial difficulties of various singers, "Baby Shoes" is evidently not in their repertoire.

. . .

In answer to his wife's suit for separation, a vaudeville actor claims that his wife drove him out of his profession by forcing him to wash dishes, make beds and do general housework. Why worry? He should experience little difficulty in finding work. A good maid is always in demand.

. . .

The agent who is always shouting that he handles the biggest acts in vaudeville usually books elephants.

Artie Chokes His Admirers All Remember Him

TO-NIGHT-PREMIERE PERFORMANCE OF ARTIE CHOKES IN BETWEEN THE CHORUSES
AH-THE AMBITION OF MY LIFE-TONIGHT I OPEN IN PRODUCTION!
WELL I'LL RUN OVER TO THE THEATRE AND SEE WHAT GIFTS I GOT!
SAXTON
ARNICA
PERO

DOROTHY WARD

The English comedienne who is one of the principal reasons for the success of "The Whirl of New York" at the Winter Garden, is famous for her smart gowns as well as for her beauty and talent. Here she is showing an H. C. Schroeder dress of black Whip-poor-will Brocade made along graceful and distinctive lines

Photo by Old Masters

The New Plays

"Swords"—"The Hero"—"The Silver Fox"—New Zoe Akins Play—Greenwich Follies—Hippodrome—"Merry Widow" and "Easiest Way" Revived

"SWORDS"

Clare Eames in Play by Sidney Howard

Play in four acts by Sidney Howard. Incidental music by Donald N. Tweedy. Staged by Brock Pemberton. Setting and costumes by Robert Edmond Jones. Produced by Brock Pemberton at the National Theatre, Sept. 1.

Amina ..... Sophie Wilda
Giovanna ..... Lillian Dix
Maddelina ..... Helen Forrest
Canetto ..... Jose Ruben
Jacopone ..... John Saunders
Captain of Garrison ..... Edward Mackey
Ugolino ..... Charles Waldron
Papal Nuncio ..... Montague Rutherford
Maria ..... Jane Darwell
Fiamma ..... Clare Eames
Fiorenzo ..... Catherine Roberts
Domineo ..... Raymond Bloomer

If "Swords" had been shortened, if there had been more physical action in the first two acts, if the entire play had been condensed into three acts, if *Brock Pemberton* had insisted that his company allow us to hear all that was said, if *Jose Ruben* had been a few inches taller, "Swords" would have undoubtedly been one of the great triumphs of the year. But as it is, there is so much of beauty in it that it must not be dismissed. It brings to the theatre a comparatively unknown writer, *Sidney Howard*, American. And it has the incomparable *Clare Eames*.

The author is the chief interest. And he is the chief interest, not so much because of this particular play, as because of what this particular play says he will do. The man is a poet. And a dramatist. And when he is at his best, the combination is exalting.

The program tells us that the time is, "A little after the height of the crusades, a little before the revival of learning; the palmy days of Guelphs and Ghibellines." This may seem to you to make it a "costume" play, and therefore objectionable. The usual "costume" play is a bore. But it is not a "costume" play. It is a study, a vitally dramatic study of a glorious woman beset by the warrior who holds her captive and still more beset by his treacherous aide, the latter a creature of the gutters. No summary of this kind can convey to you the spiritual qualities of the woman as *Mr. Howard* has written her.

There were times when *Mr. Ruben* left his self-conscious state and became an actor of ability.

As to *Miss Eames*, it was a performance that approached as near perfection as I expect to find in the theatre.

S. JAY KAUFMAN.

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"THE SILVER FOX"

Faversham in Clever Play by Cosmo Hamilton

Comedy in three acts by Cosmo Hamilton. Freely adapted from a play by Franz Herczeg. Staged by William Faversham. Presented by Lee Shubert at Maxine Elliott's Theatre September 5.

Frankie Turner ..... Vivienne Osborne
Edmund Quilter ..... Lawrence Grossmith
Major Christopher Stanley ..... William Faversham
Helen Quilter ..... Violet Kemble Cooper
Captain Douglas Belgrave ..... Ian Keith

I noticed that the program reads that "The Silver Fox" is a comedy by *Cosmo Hamilton* "freely adapted" from a play by Franz Herczeg. This likely means that *Cosmo Hamilton* took the original idea and wrote a completely new play. And he has done a splendid job.

Again and again it is so deftly handled that the cleverness of the writing holds one. My only fear about it all is that the American audiences will not understand the character of the husband who is really indifferent to his wife's unfaithfulness and who later arranges to have her marry his best friend. His best friend in this case is not the co-respondent. It is not a story that can be readily told. The play must be seen in its entirety. How the best friend really has loved her from the outset. How annoyed he becomes when he hears of her infidelity. How the husband tries to calm him. How the wife has been faithful all the time. How the husband marries the wife's young cousin. How in the end the wife returns to marry the best friend whom she has always loved. That outline conveys little of the viewpoint. And the play is wholly in the viewpoint.

With a cast of only five directed by *William Faversham* it moves beautifully. The role of the best friend makes no demands on *Mr. Faversham*. Rather more difficult are the roles of the wife and the husband acted by *Violet Kemble Cooper* and *Lawrence Grossmith*. I do not expect often to see finer acting than what these two did in this play.

Vivienne Osborne seems a bit too American in this company, but she will be heard from.

S. JAY KAUFMAN.

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"THE HERO"

Richard Bennett in Play by Gilbert Emery

Play in three acts by Gilbert Emery. Staged by Sam Forrest. Produced by Sam H. Harris at the Belmont Theatre, September 5.

Andrew Lane ..... Richard Bennett
Hester Lane ..... Alma Belwin
Sarah Lane ..... Blanche Friderici
Andrew Lane, Jr. ..... Joseph Depew
Oswald Lane ..... Robert Ames
Marthe Roche ..... Fania Marinoff

Gilbert Emery has contributed an admirable piece of playwriting to the theatre in "The Hero," a courageous drama of real people which Sam Harris tried out last season and has now presented as a regular production.

The play is the story of a "rotter" who ran away from home when he was a boy and returns years later as a hero with several decorations for valor in the war. He is a bad one, through and through. He lives off his poor, struggling brother, wrongs a Belgian girl under his brother's roof, upsets his brother's wife's equilibrium, and at last steals a church collection of which his brother is custodian and tries to make his getaway for France and another woman. A fire in the kindergarten where his little nephew is a pupil halts him on the way to the station, and in his effort to save the youngsters' lives, he loses his own.

Richard Bennett occupies himself with a part which is in no sense the chief one of the play. His performance is as usual excellent, and his generosity in playing second fiddle to *Robert Ames* is certainly to be commended. *Robert Ames* repeats the fine performance he gave of the same role last spring. *Fania Marinoff* plays the Belgian girl faultlessly. It is beyond doubt the outstanding performance of the play.

H. K. WHEAT.

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"GREENWICH VILLAGE FOLLIES 1921"

New Edition Opens at the Shubert

Revue in two acts. Lyrics by Arthur Swanstrom. Book by Blanche Merrill, H. F. Maltby, and H. I. Phillips. Music by Carey Morgan. Marionettes by Lilian Owen. Staged by John Murray Anderson. Principals: Irene Franklin, Al Herman, Ted Lewis, Ada Forman, James Watts, Robert Pitkin, Rosalind Fuller, Richard Bold, Florence Normand, Hamilton Condon, Valodia Vestoff, Margaret Pettit, Donald Kerr, Peggy Hope, Gretchen Eastman, Robert Castleton, Charles Edmonds.

Why did *John Murray Anderson* allow it? Why did he allow the clever vaudeville performers to do what they had done before for so many years? And do it at such great length? Why did he not insist either on their getting entirely new material and cutting the material down to short snappy bits, or doing as he did with *Gretchen Eastman?* She had a dance AND an idea. But used the dance and the idea as part of an actual scene.

And so a great deal of the Greenwich Village Follies of 1921 has nothing of *John Murray Anderson* in it. There is a great deal of the entrancing in the whole show, a great deal of real achievement. Achievement in the introduction of the entire company by using marionettes, cleverly made by *Lilian Owen* and cleverly handled by *Hamilton Condon*. Achievement in the changing of scenes by the use of lights. Achievement in the "Venetian blind" curtain. Achievement in the snow-flake ballet. Achievement in the Benda masks scene. Achievement in the final black and white Beardsley scene. But *Ted Lewis* is too clever to be allowed to sing what everyone else has sung. And *James Watts* practically repeated what he did in a previous performance of the Greenwich Village Follies. *Irene Franklin*, who has more talent than 99 per cent. of the persons in vaudeville, was simply her vaudeville self. *Al. Herman* was the same *Al. Herman*.

These "acts" will doubtless make the show a great popular success. The public will like them. Of that, there is no doubt. But how much finer it could have been if *John Murray Anderson* had put more of himself into the specialties.

S. JAY KAUFMAN.

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"DADDY'S GONE A-HUNTING"

Marjorie Rambeau in Play by Zoe Akins

Play in three acts by Zoe Akins. Staged by Arthur Hopkins. Produced by Arthur Hopkins at the Plymouth Theatre, Aug. 31.

Julian Fields ..... Frank Conroy
Edith, his wife ..... Marjorie Rambeau
Janet, their child ..... Frances Victory
Walter Greenough ..... Lee Baker
Theodore Stewart ..... Hugh Dillman
Mrs. Dahlgren ..... Helen Robbins
Mrs. Price ..... Winifred Wellington
Oscar ..... Manart Kippen
Olga ..... Olga Olonova
Laura ..... Jean Wardley
Knight ..... John Robb

In Zoe Akins' best play to date, *Marjorie Rambeau* has her best opportunity to date, and the combination spells something very like success. Miss Akin's ability as a playwright has grown by leaps and bounds since "Declassee."

The story relates the sad affairs of Edith Fields. Her husband has been studying art abroad for a year, and when he returns she finds him grown cold to her and preferring rather the more lurid type of woman who has chosen to seek him out. In despair, she accepts the offer of another man who is in love with her, and goes to live in an expensive apartment at his expense. But it is her husband she still loves, and the end of the play finds her leaving her lover and not knowing what she is to do for the rest of time.

It is a bit morbid, perhaps, but intensely moving. Staged with the customary *Arthur Hopkins* skill, it seems almost too real to watch with equanimity. This effect is heightened by exceptional playing. *Miss Rambeau* has never done such brilliant work before. *Frank Conroy* as the husband also presents an unforgettable portrait, and *Lee Baker* plays the other man faultlessly.

H. K. WHEAT.

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"GET TOGETHER"

New Show Opens at the Hippodrome

The Hippodrome felt the trend of the times and decided to cut prices. It did. And we expected a cut show. But, no. Instead of a cut show, it was infinitely finer and infinitely greater show. Finer and greater than anything that has been done before at the Hippodrome.

The only question about it all is the ballet. The ballet produced and danced by *Fokine* and *Fokina* with a company of about one hundred. Whether the public, that is the public that goes to the Hippodrome, understands the ballet and will want the ballet. And this ballet is not an excuse for a ballet. It is a magnificent thing.

As to the rest of the show, *Charlotte* and the ice skating is the greatest success. This in itself is enough to pack the Hippodrome.

Then there are the elephants, *Three Bobs* with a trained dog and a trained crow, a funny Fox two-reel comedy, "The Toreador," some clowns and the one and only *Bert Levey*.

S. JAY KAUFMAN.

"THE MERRY WIDOW"

Gorgeous Revival of Lehar Operetta

Operetta in three acts. Music by Franz Lehar. Staged by Frank Marion. Settings by Joseph Urban. Costumes by Peggy Hoyt. Produced by Henry W. Savage at the Knickerbocker Theatre, September 5.

Raoul de St. Brioche.....Ralph Soule
Natalie.....Dorothy Francis
Camille de Jolidon.....Frank Webster
Khadja.....Charles Angelo
Nova Kovich.....William H. White
Olgo.....Marie Wells
Nish.....Jefferson de Angelis
Popoff.....Raymond Crane
Prince Danilo.....Reginald Pasch
Sonia.....Lydia Lipkowska
Marquis Cascada.....Georges Dufrannie
Melitza.....Margaret Schilling
Praskovia.....Blanche Seymour

Although sometimes profitable for short seasons, revivals, it must be admitted, are, as a rule, stale and flat. Going to see them is like visiting the old home town and admiring for old times' sake the once-new post office and the brick Presbyterian Church, after which we depart and forget them as quickly as possible. It is remarkable, then, that "The Merry Widow," fading fourteen years ago from the stage of the New Amsterdam and descending through devious paths known only to the road shows to be ground to pieces at last in the hurdy-gurdies, should come to life again not only with its glory untarnished and with its romantic glamor more glamorous than ever, but even more glorious and more glamorous than the great majority of its successors, to which we might have looked for a bit of improvement.

Franz Lehar's crisp, sparkling score is enhanced by the unusual number of good voices assembled by Colonel Savage for his production. *Lydia Lipkowska* makes her first bow in comic opera, bringing to the role of Sonia a voice and personality well adapted to the part. Prince Danilo is played by *Reginald Pasch*, a new tenor from Holland. His acting is good and his voice excellent. It is unfortunate that he still finds proper English pronunciation a trifle elusive. The part of Natalie is tactfully represented and beautifully sung by *Dorothy Francis* who, with *Frank Webster*, as Camille de Jolidon, shares honors with the artists in the leading roles. *Jefferson de Angelis*, in spite of the limitation laid upon him by the original book, gets a lot of fun out of the part of Nish and the audience enjoys it with him.

HUGH DAVIS.

* * *

"THE EASIEST WAY"

Belasco Revives Eugene Walter Play

Play in four acts by Eugene Walter. Staged by David Belasco. Produced by David Belasco at the Lyceum Theatre, September 6.

John Madison.....Robert Kelly
Willard Brockton.....Joseph Kilgour
Jim Weston.....John P. Brawn
Laura Murdock.....Frances Starr
Effie St. Clair.....Laura Nelson Hall
Annie.....Marion Kerby
Mrs. Williams.....Pauline Moore

It is a remarkable thing the way "The Easiest Way" has stood the test of time. Revealed again at the Lyceum after some twelve years of storage, it still is a vivid play, and in no single instance is there an out-of-date line or situation. Without doubt the careful hand of *Mr. Belasco* has touched up the original manuscript in many spots, and so admirably has he done it (if indeed he has done it) that the play will stand comparison with the best examples of today and will put most of them in the shade.

The assembling of three important members of the original cast may have a good deal to do with the general effect of excellence, for in its first career the play was extraordinarily well acted. The only difference now is that the work of *Miss Starr* has mellowed a bit and she is even more expert than formerly, or else memory has dimmed her previous achievement. Certainly her performance now is one to be long remembered.

Joseph Kilgour gives the same thorough chasacterization as of other years, in the role of the malevolent voluptuary, and *Laura Nelson Hall* brings the immortal Effie to view once more to the delight of everybody. *Marion Kerby* does good work in the role that was formerly *Emma Dunn's*, and the others are in every way satisfactory.

Altogether the revival is a matter for general congratulations.

H. K. WHEAT.

* * *

"THE LOVE CHEF"

Leo Carrillo in New Comedy in Chicago

Comedy in three acts by Edgar Selwyn. Staged by the author.. Produced by the Selwyns at the Playhouse, Chicago, Aug. 22.

Mrs. Cordelia Riley....Anna Mack Berlein
Mary, a maid.....Ruth Mitchell
Patrick Riley.....Harold Russell
Aristede Courtot.....Mario Majeroni
Gloria Riley.....Doris Kenyon
Archibald Faber.....Horace Braham
Paul Marechal.....Leo Carrillo
John Flannigan.....Jack C. Grey
First Waiter.....Carlo De Angelo
Second Waiter.....Jasper Mangione
Pierre.....Edouard Durand
Tony.....Frank Martins
Joe.....Basil Stratti
Rosa.....Elizabeth Moore
Bus Boy.....Sydney Clarke
Sally.....Elinor Williams
Dexter Faber.....Bernard Craney
Mrs. Constance Faber.....Ida Darling
Customs Officer.....Paul Wilson
Pierre Marechal.....Edouard Durand

Leo Carrillo in the role of an impassioned Frenchman bent upon winning the hand of his erstwhile nurse, won the plaudits of Chicago first-nighters, despite the fact that the play was a little rough in spots. It is a first-rate comedy, however, done in the best Selwyn vein and is destined to serve as a sturdy vehicle for the agile, impetuous *Carrillo*.

There is distinct charm to the work of *Doris Kenyon*.

Anna Mack Berlein, *Harold Russell* and *Mario Majeroni* deserve special mention. Their individual performances add much. The work of *Edouard Durand* is noteworthy.

J. RAY MURRAY.

"WINDING STAIRS"

Russian Play by Robert Housum in Cleveland

Play in three acts by Robert Housum. Produced by Robert McLaughlin at the Ohio Theatre, Cleveland, September 4.

Arthur Morrison.....Raymond Van Sickle
Norman Ballard.....Henry Hull
A Farmer.....George Fox
Grand Duke Constantin..Edward Arnold
Maahka.....Sydney Shields
Matteo.....George Farren
Anton Barta.....Henry Hicks
Prince Vasiloff.....Eugene Powers

Robert Housums' new three-act political drama of Russia, "Winding Stairs," was presented Sunday evening for the first time by *Robert McLaughlin* at the Ohio Theatre. "Winding Stairs" is quite unlike *Mr. Housum's* former success, "Gypsy Trail." It is heavy drama, melodrama in spots, full of secret plottings, but rather lacking in action. The plot centres around the Czar's youngest daughter who escaped the family slaughter by feigning death when a bullet grazed her arm. She is revealed first in a deserted house somewhere in Westchester County, where she has been brought by a Russian militarist who is planning to restore a monarchy in Russia. The girl is the plotter's trump card. He uses her to try to gain command of the Russian military forces by bringing her to her uncle, Prince Vasiloff. When the Prince refuses to grant him military power, provided the royalist power succeeds, he kills the Prince, and begins to plot with the Grand Duke Constantin, with the girl again as the ace. They're all in New York, so it isn't too altogether far-fetched for the young American, who stumbles into the deserted house at 2 A. M. in search of gasoline to feed his automobile, to come to the fair lady's aid, save her from the plotters and marry her himself.

Henry Hull as the young American and *Sydney Shields* as the Czar's daughter, make the play credulous.

ELSIE LOEB.

BROADWAY TIME TABLE—Week of Sept. 12th

Play	Principal Players	What It Is	Opened	Theatre	Location	Time	Est. Week's Sale
Back Pay	Helen MacKellar	*Play by Fannie Hurst*	Aug. 30	Eltinge	West 42d	8.30—W. & S. 2.30	$10,000
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	*Thrilling mystery melodrama*	Aug. 23	Morosco	West 45th	8.30—W. & S. 2.30	$10,000
Bluebeard's Eighth Wife	Ina Claire	*To be reviewed*	Sept. 5	Rits	West 48th	8.30—W. & S. 2.30	1st week
The Blue Lagoon	Harold French, Frances Carson	*To be reviewed*	Sept. 12	Astor	Bway & 45th	8.30—W. & S. 2.30	1st week
The Circle	John Drew, Mrs. Leslie Carter	*To be reviewed*	Sept. 12	Selwyn	West 42d	8.30—W. & S. 2.30	1st week
Daddy's Gone A-Hunting	Marjorie Rambeau	*Reviewed in this issue*	Aug. 31	Plymouth	West 45th	8.30—Th. & S. 2.30	$8,000
The Detour	Effie Shannon, Augustin Duncan	*Excellent play and acting*	Aug. 23	Bijou	West 45th	8.30—W. & S. 2.30	$9,000
Don Juan	Lou Tellegen	*Reviewed in this issue*	Sept. 7	Garrick	West 35th	8.30—Th. & S. 2.30	1st week
Duley	Lynn Fontanne	*Highly amusing comedy*	Aug. 1	Frazee	West 42d	8.30—W. & S. 2.30	Capacity
The Easiest Way	Frances Starr	*Reviewed in this issue*	Sept. 6	Lyceum	West 45th	8.30—Th. & S. 2.30	1st week
The Elton Case	Chry stal Herne	*To be reviewed*	Sept. 10	Playhouse	West 48th	8.30—W. & S. 2.30	1st week
The First Year	Frank Craven	*Comedy of small town life*	Oct. 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
Getting Gertie's Garter	Hazel Dawn, Walter Jones	*Old-fashioned farce*	Aug. 1	Republic	West 42d	8.30—W. & S. 2.30	$6,500
Get Together	Fokine, Fokina, Charlotte	*Reviewed in this issue*	Sept. 3	Hippodrome	6th Av. & 43d	8.15—Daily 2.15	1st week
The Green Goddess	George Arliss	*Thrilling melodrama*	Jan. 18	Booth	West 45th	8.30—F. & S. 2.30	
Greenwich Village Follies	Irene Franklin, James Watts	*Reviewed in this issue*	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.30	Capacity
The Hero	Richard Bennett	*Reviewed in this issue*	Sept. 5	Belmont	West 44th	8.30—Th. & S. 2.30	1st week
Honors Are Even	William Courtenay, Lois Fisher	*Talky comedy*	Aug. 10	Times Square	West 42d	8.30—Th. & S. 2.30	$8,500
Just Married	Vivian Martin, Lyman Overman	*Amusing farce*	Apr. 26	Nora Bayes	West 44th	8.30—W. & S. 2.30	$6,500
The Last Waltz	Eleanor Painter	*Beautiful Viennese operetta*	May 10	Century	Cen. Pk. W.	8.30—W. & S. 2.30	$15,000
Launcelot and Elaine	Pedro de Cordo ba	*To be reviewed*	Sept. 12	Greenwich Vil.	Sheridan Sq.	8.30—W. & S. 2.30	1st week
Lilion	Joseph Schildkraut, Eva Le Gallienne	*Fantasy by Molnar*	Apr. 20	Fulton	West 46th	8.15—Th. & S. 2.15	Capacity
March Hares	Alexander Onslow, Lucile Watson	*Brilliant satirical farce*	Aug. 11	Punch & Judy	West 49th	8.30—F. & S. 2.30	$4,000
The Merry Widow	Lydia Lipkowska	*Reviewed in this issue*	Sept. 5	Knickerbocker	Bway & 38th	8.30—W. & S. 2.30	1st week
The Mimic World	Jimmie Hussey, Mae West	*Entertaining revue*	Aug. 16	Promenade	Cen. Pk. W.	8.30—W. & S. 2.30	$6,000
Nice People	Francine Larrimore	*Well-acted social comedy*	Mar. 2	Klaw	West 46th	8.30—W. & S. 2.30	$6,500
The Nightcap	Jerome Patrick, Flora Sheffield	*Entertaining mystery comedy*	Aug. 15	39th Street	West 39th	8.30—W. & S. 2.30	$6,000
Only 38	Mary Ryan	*To be reviewed*	Sept. 12	Cort	West 48th	8.30—W. & S. 2.30	1st week
The Poppy God	Ralph Morgan, Edna Hibbard	*Oriental play*	Aug. 29	Hudson	West 44th	8.30—W. & S. 2.30	$6,000
Put and Take	Lieut. Tim Brymn	*Lively negro revue*	Aug. 23	Town Hall	West 43d	8.30—W. & S. 2.30	$6,000
Sally	Marilynn Miller, Leon Errol	*Superior musical comedy*	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
Scandals of 1921	George White, Ann Pennington	*Amusing revue*	July 11	Liberty	West 42d	8.30—W. & S. 2.30	Capacity
Shuffle Along	Miller & Lyles, Sissle & Blake	*Negro musical comedy*	May 23	63 Street	West 63d	8.30—W. & S. 2.30	$6,500
The Silver Fox	William Faversham	*Reviewed in this issue*	Sept. 5	Maxine Elliott's	West 39th	8.30—W. & S. 2.30	1st week
Six Cylinder Love	Ernest Truex	*Reviewed in this issue*	Aug. 25	Sam H. Harris	West 42d	8.30—W. & S. 2.30	Capacity
Sonya	Violet Heming, Otto Kruger	*Romantic play*	Aug. 15	48th Street	West 48th	8.30—Th. & S. 2.30	$8,000
Swords	Clare Eames, Jose Ruben	*Reviewed in this issue*	Sept. 1	National	West 41st	8.30—W. & S. 2.30	1st week
Tangerine	Julia Sanderson	*Average musical comedy*	Aug. 9	Casino	Bway & 39th	8.30—W. & S. 2.30	Capacity
Tarzan of the Apes	Ronald Adair, Ethel Dwyer	*To be reviewed*	Sept. 7	Broadhurst	West 44th	8.30—W. & S. 2.30	1st week
The Triumph of X	Frank Morgan, Helen Menken	*Unusual psychological drama*	Aug. 24	Comedy	West 39th	8.30—Th. & S. 2.30	$6,500
Two Blocks Away	Barney Bernard	*Comedy of Jewish shoemaker*	Aug. 31	Cohan	Bway & 42d	8.30—W. & S. 2.30	$9,000
Vaudeville	B. F. Keith Features	*Weekly change of bill*		Palace	Bway & 47th	8.00—Daily 2.00	Capacity
The Wheel	Ida St. Leon, Thomas W. Ross	*Typical Winchell Smith play*	Aug. 29	Galety	Bway & 46th	8.30—W. & S. 2.30	$8,000
Whirl of New York	Dorothy Ward, Adelaide & Hughes	*Good Winter Garden show*	June 13	Winter Garden	Bway & 50th	8.00T., Th. & S. 2.00	$16,000
Ziegfeld Follies	Raymond Hitchcock, Fannie Brice	*Gorgeous revue*	June 21	Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity

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In the Song Shops

By Jim Gillespie

Charles K. Harris' Idea of a Holiday—Lew Pollack Turns Out New One—Murray Bloom Rumored for Chicago

EDWARDS DAVIS

Well known actor in vaudeville and the legitimate who has one of the principal roles in "Shams of Society," the Walsh-Fielding picture released by R-C

UPON hearing the twelve o'clock whistle on Saturday, most men celebrate the hour by closing their desks and making a bee line to the Polo Grounds, the seashore, or other places of amusement, where with their families or friends, they proceed to bask in the sunlight of joy, with thoughts of business not being permitted to mar the joyous festivities. To most men, businesss signifies but one thing—work, and the average man rebels at working on a holiday unless he is particularly fond of his job. Occasionally you hear of such a man and it was our good fortune to locate one last Saturday afternoon, the said man being none other than *Charles K. Harris*, the daddy of music publishers and the writer of that grand old American song, *After the Ball*. Grumbling at the intense heat and bewailing the fact that we were required to work while others played, we found ourselves wandering through the Columbia building in search of last minute news, and upon hearing the familiar voice of *Mr. Harris*, we decided to ask him if he was aware that it was Saturday afternoon and why he was not out enjoying himself.

"Enjoying myself," responded the celebrated *Charles K.*, "why, my dear boy, at the present moment, I am in the seventh heaven of delight. I am just putting

The Finishing Touches

to a scenario for a moving picture. Oh, yes, I write other things besides songs, and, listen, when I finish this piece of work, I won't be happy until I start on something else. Do I enjoy working? Why, I simply love it. Of course I am fond of recreation, that is why I am here. When the office force goes home, I take great delight in sitting here and working out new ideas. Sometimes a song, other times a poem or scenario, in fact anything that might enter my mind. What do I think of the present-day songs? Well, I'll tell you. Songs may come and songs may go, but ballads will live forever. I have wrtten a little ballad in collaboration with *Joseph E. Howard* entitled *On A Little Side Street*, and though it has been on the market but a short time, it is being haled as an honest-to-goodness hit, and to prove it. I am going to show you an order I received yesterday for 25,000 copies, and remember the song is still in its infancy. Pardon me, while I answer the phone. Hello, the Yankees won? Ah, good for them. What was the score? Well, that's fine, thank you, *Max*. That was *Max Silver*. He went to the ball game today and he promised to phone me the score. Sure, I like baseball. I like all things American, but most of all I like my work. Well, you will have to excuse me now, as I want to finish this scenario, but before you go I want to give you a copy of my new ballad, *On A Little Side Street*."

And now, dear reader, since the interview is over, we know that you will join us in saying "A wonderful man and a credit to his profession."

Lew Pollack

who recently signed a two-year contract with the Broadway Music Company at a sum which would make most men forget about women so far as figures are concerned, has celebrated his arrival in his new home by writing a number entitled *Weep No More My Mammy*, for which he received an advance of—well, it's enough to buy a new car and it wouldn't have to be a Ford either. *Lew* has been knocking around with *Al Jolson* of late, and as the song is a typical *Jolson* number, we would not be surprised to hear *Al* selling it to his audiences in the very near future.

If You Only Knew is the slogan of

Best Selling Music Rolls

AEOLIAN—Fox Trot, Bring Back My Blushing Rose (4487); Waltz, Before We Say Good Night (4485).

Q-R-S—Fox Trot, Stolen Kisses (1681); Waltz, My Little Sister Mary (1649).

REPUBLIC—Fox Trot, Sweet Lady (76718); Waltz, Mississippi Cradle (76818).

the *Broadway Music Company* these days, and one has but to drop around to their busy office in order to discover the fact. *If You Only Knew* is the title of a brand new number written by *Al Von Tilzer* and *Neville Fleeson*, and if optimism amounts to anything it should prove more popular than *Honey Boy*, also written by *Al Von Tilzer*, and incidently one of the biggest hits in the annals of songland. It is just a simple ballad, but simple ballads are easily learned and have a tendency to remain in one's memory, and according to those who have heard the number, *If You Only Knew* will remain for a long long time.

Leo Friedman Has

broken loose again, thanks to the generosity of a kind-hearted magistrate. No, it was not Judge House, because he usually lives up to his name by confining all visitors indoors for an indefinite period. Having a

Best Selling Records

COLUMBIA—Fox Trot, Ruby (83423), Vincent Lopez Orch.; One Step, Down Yonder (83423), Happy Six.

EDISON—Fox Trot, A Baby in Love (50828), Club de Vingt Orch.; Waltz, Sleepy Head (50821), Orlando's Orch.

PATHE—Fox Trots, Saturday (20596), Bennie Krueger & Orch.; Second Hand Rose (20599), Piedmont Dance Orch.

VICTOR—Fox Trot, You're the Sweetest Girl (18787), Paul Whiteman's Orch.; Waltz, My Tippy Canoe (18783), Hackel-Berge Orch.

Liberty car and possessing the spirit of 1776, to say nothing of the spirits of 1921, *Leo*, to show his independence, started to burn up the wrong side of the road, with a motorcycle cop trailing behind so as to keep him company. Stopping him, the cop said, "Say, don't you know you are on the wrong side? You can't go up on the down side." "It's all right, officer," replied *Leo*, "whatever goes up is sure to come down. Throw your kiddy car in the back and I'll take you for a ride." The cop accepted the invitation and at his suggestion, *Leo* drove to the nearest green light hotel.

It Is Being Whispered

around that *Murray Bloom* of the *Remick* staff is to be appointed manager of *Remick's* Chicago office, which to our way of thinking would be an ideal move. *Murray* is one of the most popular music boys in New York, who knows the game from A to Z, and has more friends than a politician. He also enjoys a wide acquaintance in Chicago, having handled the windy city office of *Harry Von Tilzer* for close to ten years. A steady reliable boy, liked and admired by all, and should he leave our midst, it would be New York's loss and Chicago's gain.

Is That So!

Jack McCoy, the musical Celt, is now on the professional staff of *Irving Berlin*, where he is kept busy greeting his many friends. As you no doubt know, *Jack* was recently in business for himself and when asked as to why he had disposed of his interests he proudly replied, "Why be a hog? Give the rest of the publishers a chance to make some money." Gee, we would give anything to have *Jack's* disposition.

Though but a short while in Boston, *Jack Snyder* reports that his number *Frankie* is being played by all the prominent orchestras in Beantown and is rapidly coming into favor with the followers of the various waxed floor emporiums. *Jack's* daddy, *Herman Snyder*, picks up where *Jack* leaves off, by modestly declaring that *Frankie* is without doubt one of the greatest numbers he has ever heard, and is willing to bet all kinds of money that the number will soon be riding on the high waves of popularity.

Willie Pierce, manager of *Fred Fisher's* Chicago office, has taken the bit between his teeth and is running wild. *Willie* has placed *Ma* with every orchestra in the White City town and is getting the ping of his young life. Having sewed up the jazz dispensers, *Willie* started after acts and at the present time he defies anybody to point out a Chicago vaudeville bill on which *Ma* is not featured. A persistent cuss is *Willie*.

Fred Smith, general manager of *Fred Fisher's* music shop, and *Mack Goldman*, who supervises the orchestra department, decided to visit Long Beach the other night for the purpose of paying their respects to the various orchestra boys. Hailing a taxi, the boys started on their little journey which resulted in their hitting some very rough roads. After having the hair worn off the tops of their heads from bouncing against the top of the cab, they decided to raise the top, and then had to hang on for dear life so as not to take a flying trip to the clouds.

Best Selling Sheet Music

FOX TROTS—Who'll Be the Next One to Cry Over You, E. B. Marks; Ma, Fred Fisher; Second Hand Rose, Shapiro-Bernstein.

WALTZ—Peggy O'Neil, Leo Feist.

Sam Coslow and *Al Sherman*, who are sure to be heard from some day, have just turned out a brand new number entitled *Promise Me*, which will be released in the near future.

Lee David, writer of *Paper Doll*, *Moon River*, etc., has what he considers the prize winning one-step of the season. *Figaro* is the title, and it is just what the name implies, an Italian novelty. *William Rose* has written a comedy Wop lyric which contains a laugh in every line. *Rose* is a new comer and judging from his latest attempt, he is sure to be heard from in the near future.

At the Big Vaudeville Houses

Palace Has Ben Welch—Bert Errol at Riverside—Alhambra and Royal Open Season—In the Chicago Vaudeville Theatres—At Other Houses

RIVERSIDE HAS GOOD SHOW

Bert Errol and Patricola Are Favorites

A well-filled house witnessed the Tuesday evening show at the Riverside.

Sylvia Loyal and Company opened with a pigeon and poodle act that started the show off in perfect running order.

Spencer and Williams followed with their singing and talking turn and won favor. Both have plenty of pep and personality and know how to put over their material.

Frances Pritchard, with *Edward Tierney* and *James Donnelley* in a "Dance Duel," were on third. The comedy in this turn was appreciated, and the entire cast are capable workers.

Fred Fenton and Sammy Fields, "Appearing In Person" did a clever double. They sang several songs and their talk was well delivered.

Bert Errol followed, presenting "Modes and Melodies," with *Ray Hartley* as the dancer. *Errol* has a beautiful offering. His voice seems to be much better than when he was in this country last, and the dress of his act in costuming is beautiful. He was the evening's hit.

Following intermission came *Patricola*, and she landed them a wallop with her repertoire of song hits. For her finish she sang *Casey* and the entire house would not let her make an exit until she sent over two more of her corking numbers. She shared honors with *Errol*.

Rolfe's Revue, in next to closing, put over their musical turn and held the entire house to attention. The act is a wonderful flash. The entire cast are capable musicians. They did very well.

Jack Donahue closed with his comedy single, and held the entire audience in until his exit. He received several curtain calls.

ROSE.

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ROYAL SEASON IS REOPENED

Good Bill Marks Fall Inaugural

The bill at the Royal this week is opened by the *Trennell Trio*, who are clever acrobats—the kind people really enjoy seeing.

John Boyle and *Virginia Bennett* came next. They didn't seem to get over very well, which was probably due to the fact that only some of their material is good.

Jean Granese, assisted by her brother *Charlie*, captured the house with apparent ease. *Miss Granese* has an unusual charm about her.

Mae and *Rose Wilton*—need anything else be said? Such singing and playing! And one of them dances a little. None of it could be improved upon. The house enjoyed them immensely and well it might.

A distinctly different kind of act is offered by *Joe Towle*, and every bit of it is good. In fact, if every act in vaudeville were one quarter as entertaining as this, no one would complain.

The *Ford Sisters* closed the first half of the bill. They furnish any kind of entertainment you may desire, for aside from their many different dances, all excellently done, they have an orchestra of their own containing good soloists. Then, too, they have an excellent singer.

In opening the second part of the bill, *Sidney Landfield* is particularly effective. He sings some clever songs and shows from what source many of our popular songs come.

Bert Baker presents his one-act farce, entitled, "Prevarication." This act kept the audience in a continuous uproar, due to *Mr. Baker's* exceptional work. Aside from this, he has a very competent supporting cast.

Anna Chandler closed the bill. *Mr. Landfield* also appeared in this act to assist her. She needed no assistance, however, for she has a personality and charm so strong that she could conquer any house.

In all, a good bill—the best seen here in some time. SHERWOOD.

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PALACE HAS VARIED PROGRAM

Ben Welch, Harry Carroll and Joe Cook Score

Several features are of more than average value in entertainment on the bill at the Palace this week. One of them is without doubt *Ben Welch*. He is a rare comedian and one who deserves all the credit in the world. He kept them laughing constantly. *Harry Carroll* and his revue are in their second week and still going strong, and *Joe Cook* is as funny as ever, which is pretty funny. The *Four Marx Brothers* and *Harriet Rempel* are also popular with the Palace fans.

The show opens with *Igor's Ballet Russe*, which offers a routine of dances, some good, some better, and others not so good.

Dove Roth fills number two spot with some talk, interspersed with dancing and fiddling.

Harry Carroll is on third and gives the show its real start. He is a fine entertainer himself, and surrounded by a good cast, including the *Bennett Sisters*, he puts on an act that is hard to beat. The Palace regulars liked it as well the second week as they did the first.

Ben Welch follows and puts over a wallop with his line of talk and his manner of presenting it. They didn't want to let him quit.

Harriet Rempel is offering a sentimental playlet entitled "The Story of a Picture," which would be improved by cutting, as it runs a little long. *Miss Rempel* does good work and has good support. The setting of the act is very attractive.

After Aesop's Fables, the *Four Marx Brothers* appear in the "Something" written by *Herman Timberg*. It has been seen at this house a number of times and still continues to draw the laughs.

Joe Cook, the "one man vaudeville show," is a riot next to closing. He keeps them laughing from the time he comes on till the time he goes off. Not satisfied with his own number, he butts into the closing act and makes a lot of fun to end the bill.

The closing number is *Alexander Brothers and Evelyn*, not to forget *Joe Cook*. O'CONNOR.

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FIRST BILL OF ALHAMBRA SEASON

Jean Granese and "Klick Klick" Feature Show

Accompanied by her "wop" tenor, *Jean Granese* was received with a deluge of applause at the Alhambra on Tuesday afternoon, and registered one of the biggest individual hits we've ever witnessed. Even with the delightful "Klick-Klick" revue on the bill, still the *Granese* trio triumphed in the matter of enthusiasm.

June and Irene Melva, the "melodic misses," played several old favorites on a huge xylophone, slightly out of tune, and then won a big hand with *Broadway Rose*, pleasingly rendered on whiskey bottles filled with graded liquids that gave forth a melodic tone. It might be added that the above mentioned bottles contained, apparently, nothing more interesting than *aqua pura!*

Jack La Vier, on a trapese, balanced on a chair and chatted. *Frank A. Burt* and *Myrtle Rosedale* put over a trick musical act with plenty of laughs in it.

Stan Stanley, with *Billy Dodge* and *Betty Maurice*, created plenty of amusement for the spectators by starting a fuss in the front row of the orchestra. The audience, though "wise" to the idea, nevertheless enjoyed the comedy.

Maurice Diamond and *Helen McMahon* offered several interesting dance episodes, and little *Florence Gast* sang *Nobody's Baby*, and danced on her toes to *Cherie*.

After intermission, *De Haven and Nice* in the "Follies of 1776" put over a series of "nut" dances, the best being the "King Charles Brother with the Bubbles" to the music of *Humoresque*.

Florrie Millership and *Al. Gerrard* in the *Santley-Sawyer revue*, "Klick-Klick" danced their way through a fascinating series of really artistic numbers, effectively staged by *Hassard Short*. The Spanish number, the Colonial number with a lovely waltz melody, and the black and white finale with dozens of balloons floating gracefully about, were all excellent.

Jean Granese sang *Somebody's Mother*, and the tenor sang *They Needed a Song Bird in Heaven* to a storm of applause.

Erford's Oddities, closed the lengthy bill with an aerial novelty.

CONN.

NEW ACTS

Harry Kahne Adding and Writing Mentalist

Harry Kahne, is making his first Eastern appearance at the Riverside this week, with a fast adding and writing turn. His work is very fast and interesting, although the same class of an act has been seen around these parts before, offered by a Jap. *Kahne's* personality and appearance add greatly to his turn. It is an act that will get by on any program.

ROSE.

. . .

Jane Ware and Company In Clever Playlet

If skillful *Jane Ware* will modify her first lines in her starring vehicle, "Infatuation," she will succeed in perfecting an act that is almost perfect now. For *Miss Ware* has been fortunate in discovering a playwright who knows how to move vaudeville audiences; how to develop logical surprises; and how to twist an ingenious little plot into sixteen minutes of solid, first class amusement. We have remarked often, that more one act plays in vaudeville will improve bills and will furnish agreeable contrasts to the plethora of singing and dancing which swamps so many programs. "Infatuation" has real substance and its story is not beyond the borders of possibility. The actual incidents concern the fortunes of an impressionable youth named Fred who tries to ensnare a professional dancer named La Velita. A virtuous sister then takes a hand in affairs, and before long considerable suspense is created because of the complications which result. *Miss Ware* is, naturally, the dominating figure in this playlet, but her company is an able one,—so able that we would like to mention their names.

LOEB.

AT PROCTOR'S MT. VERNON

Ben Bernie Is Hit of Fair Bill

A fairly good bill is being shown the first half with *Ben Bernie* walking off with the lion's share of the entertainment. *Ben*, with the able assistance of his well known violin, kidded his way into the good graces of everybody, with his material going over with a bang, not because the gags were extraordinarily funny but because *Ben Bernie* was selling them, and *Ben* is an A1 salesman in his particular line.

Billy Bouncer opened with a fast routine of flips, somersaults, etc., finally bouncing off to a rather quiet hand.

Thomas Conkey followed with a selection of Scotch and Irish songs which he rendered in a pleasing tenor voice. *Mr. Conkey* was assisted by a male accompanist who during his solos caused much laughter due to his overzealous methods in going about his work. Judging from his laborious efforts, one would be led to believe he was trying to lift the piano instead of play it.

Creedon and Davis, a live-wire couple with a well constructed routine of good clean comedy, lost little time in bringing the house around to their way of thinking. *Creedon* is an excellent comic who knows the value of a laugh and is ably assisted by *Miss Davis* who proves an excellent foil for his comedy. This team should be kept busy for many days to come, and if not, it will be the public's loss.

The *Ford Dancers*, comprising two men and two women, offered an artistic treat in the art of Terpsichore. The turn is very prettily staged and moves with the precision of a well-constructed piece. The man's impersonation of *Pat Rooney* was exceedingly well done as was the Dutch dance offered by the man and woman. A fast routine stepping involving the four principals took them off to a substantial hand.

Adeloide Herman closed the show with an exhibition of magic which commanded attention until the finish.

LEE.

. . .

Raymond Callahan Dies

New York has just learned of the death of Raymond Callahan who passed away in Venice, Cal., after a lingering illness. Callahan at the time of his death was proprietor of the Strand Cafe in that city, a famous resort for film players. Some years ago Callahan, then a youth held all records for long distance swimming in New York, swimming from the battery to Coney Island annually for eleven successive years. Later he made a brief tour on the stage. He is survived in New York by a brother, Joseph Callahan, president of the Three Aces Club.

. . .

Producing New Act

Catherine Arnold and George M. Cohan, who played over the Keith Circuit last year under the name of "Bo-Peep" and "Jack Horner," will be seen in a new act written by Paul Gerard Smith, with music by James L. Shaerer and George Cohan. E. K. Nadel of the Casey Agency is handling the act, and it is being produced under his supervision.

. . .

Imperial Opening Soon

The new Imperial Theatre, which the Shuberts are building at Fifty-ninth Street and Seventh Avenue, is to be opened shortly. It is said to be one of the handsomest and best equipped playhouses in New York. The seating capacity of the new theatre is 2,000. The Imperial will be devoted immediately to Shubert Advanced Vaudeville.

. . .

Contests at 5th Ave.

On Labor Day Proctor's Fifth Avenue Theatre will commence a series of amateur and professional singers. Eight contestants will appear on Monday, Tuesday and Thursday evenings. The winners of the contest will be selected on Friday evenings, and within ten days after the winner will be given an opportunity to appear in vaudeville.

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Broadway Rose	June & Irene Mabie
Pucker Up and Whistle	Maud Earl
Somebody's Mother	Jean Granese
Wang Wang Blues	Wilson Sisters

CHICAGO — MAJESTIC

Santos and Hayes Revue Heads Bill

At least three acts on the current bill at the Majestic are of first rate quality, and most of the rest of the show is at least fair. Of course, the *Santos and Hayes* turn is the feature, with the clever girls going over to a big hit. *Morris and Campbell* and *Mary Haynes* also prove popular favorites and keep the stardard of the show well up.

Les Keliors open in an act that has all the qualifications for a good act, but misses it somehow on account of speed.

Boyce Combe, assisted by *Burton Brown* at the piano, follow and hold down the deuce spot satisfactorily. *Brown's* playing is especially well received.

Dixie Norton and *Coral Melnotte* have a classy act that gets over in great shape. The girls are especially good in their dancing, and the set is a beautiful affair.

George F. Moore and *Mary Jane* put over an original act that caught the fancy of the house. They are both clever players and earned the reception they were accorded.

Mary Haynes had everything her own way from the start. She has good material and puts it over inimitably. She has personality and pep and is a genuine artist. *Phil Charig* gives good assistance at the piano.

The *Santos and Hayes* revue follow and stops the show. The stars have surrounded themselves with a talented group of singers and dancers and the act is one of the best revues in vaudeville in spite of the fact that it runs nearly an hour.

Joe Morris and *Flo Campbell* follow the big revue and land their stuff across without any trouble. *Morris* is a good comic and *Miss Campbell* helps a lot.

The *Rios* close in an acrobatic act that held them in to the finish.

CARR.

. . .

DeCourville Coming to America

A contract, involving a guarantee of half a million dollars has been made between Albert deCourville and Trans-Canada Theatres, Ltd., according to which Mr. deCourville will tour Canada and the United States under the direction of the latter company, making Montreal his production headquarters. He will offer two revues made up of the best features of all his productions, with new features to be constantly added. Mr. deCourville is bringing his entire production and stars including Harry Tate, Shirley Kellogg, Maisie Gay, Cecely Debenham and Margaret Bannerman and his famous Gaiety theatre beauty chorus. Canada will be toured from coast to coast, with return dates in all cities, after which the productions will be sent to the United States.

CHICAGO—PALACE

Nat Nazarro and Clark and Bergman Top Bully Show

This week's bill at the Palace needs not the assistance of weather and holidays, for it overflows with capital entertainment, to which Monday's capacity audience will attest.

Frank and Milt Britton open, playing various popular songs on cornet, trombone, xylophone and piano, and were well received.

Cliff Nazarro and Darling Sisters in "Juvenile Frivolities" follow. This *Nazarro* youngster has an abundance of personality and knows how to put over a song. The sisters render able assistance and help garner the generous applause the act received.

Bradley and Ardine with their offering of "Follies of Song and Dance" came next and pleased, though *John Irving Fisher* at the piano with his nimble fingers and ingratiating smile was responsible for the greater part of the applause.

McGrath and Deeds, both possessed of splendid voices, contributed generously to the fun and the audience rewarded them commensurately.

Gladys Clark and Henry Bergman assisted by the *Dale Sisters*, two cute dancers, and *Jack Landauer*, a robust songster, scored heavily with their tunes, dances and comedy, and richly deserved the encores they received.

Arthur Stone and Marion Hayes offered an act that never fails to win laughs from a metropolitan audience, to-wit: the rube cut-up at the carnival and the sophisticated vendor (or vendess) of carnival chance games.

Nat Nazarro and company began quietly enough with their polished acrobatics and began to hit momentum with the appearance of *Buck* and *Bubbles*, short and long editions of the colored gentry. These youngsters (they are mere boys) have the audience with them and in their spell with their first entrance and hold them so throughout the act. Their dress and manner are so natural one suspects *Nat Nazarro* of having suddenly rushed down South State street, grabbing the first two crap-shooters he laid eyes on and yanking them into a taxi and onto the Palace stage sans makeup, sans stage dress. *Buck*, a scarce four feet, plays with no little skill on the piano, while his elongated partner, *Bubbles*, does some hoofing it will do your eyes good to see. The audience loved them and with their assistance *Nazarro's* act scored the hit of the bill.

Dolly Kay following had a big job ahead of her and did nobly, putting over her songs in a most likable way.

Rose, Ellis and Rose closed, entertaining with their juggling and jumping and held most of the audience.

SEGALL.

. . .

Remodel Theatre

The management of the Ben Ali Theatre in Lexington, Ky., have expended over $25,000 in the past few weeks in adding a new stage and up to date dressing rooms and will open this theatre Sept. 1 as a first class vaudeville house with Keith attractions. It is one of the handsomest theatres in the South, erected a few years ago at a cost of $250,000.

WESLEY BARRY *Marshall Neilan's boy star who has made a great name for himself in spite of his years. He is now at work on the film version of Booth Tarkington's "Penrod"*

GOOD BILL AT 81ST STREET

Harry Watson, Jr., Is Laughing Hit

Fall is at hand. Though the day was warm and close, Monday saw a fairly well-filled house at the 81st St., much laughter and a peppy show, indicating that the season has opened.

Harry Watson, Jr. is a sufficient cause in himself to draw a full size audience. In spite of the fact that he has been making use of the same material for a long time, it constitutes such a first-rate laugh-maker that the vaudeville fans never seem to get tired of it. The crowd at the 81st Street Monday took it as if it were brand new and laughed as heartily as if the entire act had never been shown to them before. Which speaks very well for *Watson's* ability as a genuine comedian.

The *Whirlwind Hagans*, who step off fashions to lively tunes, opened the bill.

Frank Ward, calling himself "the hallucinationist," followed with some clever talk and an amusing novelty consisting of dancing dolls. These dolls he placed on his hands, and, with his two first fingers acting as feet, he made them dance in amazing imitation of actual dancers. He illustrated also Scotch, French, Irish and Spanish dances by means of them. This novelty was well received by the audience.

Andrew Lewis and *Pansy Norton* appeared in a well-staged skit by *Jack Lait*, billed as "Touring from 'Cost to Cost,'" in which the high cost of hotel graft was featured.

Maude Powers and *Vernon Wallace* illustrated the meeting and subsequent wedding of two old Georgia playmates in "Georgia on Broadway."

Maud Earl, in "vocal vignettes," assisted by *Harry McCoy* and *Bob Roberts* in the orchestra, sang the jewel song from "Faust," *I Hear You Calling Me, Pucker Up and Whistle* and *Macushla*, and displayed several striking and unusual gowns against an elaborate background.

Harry Watson, Jr. was greeted as usual with roars of laughter for his telephone stunt and his 'Young Kid Battling Dugan" boxing match.

After the Topics of the Day and intermission, the picture shown was *Wallace Reid* and *Lois Wilson* in "The Hell Diggers." JERRY.

• • •

AMERICAN HAS HOLIDAY BILL

"Dance Creations" Is Good Headliner

The holiday crowd which gathered at the American Monday afternoon found much real pleasure in the new bill at this house where song, dance and comedy made up a well-balanced entertainment.

West and *Van Siclen* opened with an original musical act in which they crowded much melody into a short space of time. They open with a tuba duet and then pick up large books which contain concealed musical whistles. Other striking novelties include an imitation of an Italian harp on the cello; cornet pianissimo echoes and a bag pipe climax. A decorative drop and new costumes add to the interest of the act.

Donovan and *Haskell* are a breezy young couple who have a bright number, the male member of the company being the better performer. The young lady, by the way, would make more of a hit, if she would have a costume change on her return after the first bit. The comedy concerns Coney Island, and other places of amusement, but some of the chatter is somewhat worn. The singing of *Ma* and the brief dance were the best things in the act.

A most unusual team is that of *Wilson* and *Larson*, remarkable acrobats who double in comedy, nut eccentricity and songs and dances. Outrageously daring are the double somersaults in mid-air and those in which the acrobat appears to land deliberately on the very back of his head. Indeed, we recall no more perilous acrobatic stunt anywhere.

Dressed as a soldier, virtually covered with medals of honor, *Jimmy Lyons* gets a laugh easily on his entrance. "I approve," he says, among other things, "of old maids, because they indicate that the men are getting wiser." Then he asks sagely, "What was Napoleon's reward? All they did was to name a piece of French pastry after him."

Dance Creations was the feature act and it was an elaborate one with special scenery and costumes. The male dancer in this act is an artist of the highest order, and height is his specialty as he does all the Russian ballet leaps into mid-air. He received a veritable ovation from the large audience. The music for these dances includes Lizst, Chopin and Tchaikowsky and the whole series is a great treat, well above the ordinary popular-priced theatrical attraction.

Topical reviews, short comedies and *David Powell* in a new picture complete the program. SOBEL.

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ONCOMERS

Individuals of the theatre whom Dramatic Mirror and Theatre World hail as very worth watching!

JOANNA ROOS.
ELLIOTT NUGENT.
ROSALIND FULLER.
ALLEN KEARNS.
MILDRED KEATS.

LOS ANGELES —ORPHEUM

Many Local Artists Appear on Bill

It was sort of Home Talent Week at the Orpheum in Los Angeles! It just happened that about half of the show was made up of local artists. And at that none of them were movies!—except one.

That particular one—*Ed Flanagan*, famous as member of the team of *Flanagan* and *Edwards*, has hitched himself up with a new partner, *Alex Morrison* by name. *Flanagan* has been in the films for several years. *Morrison* is one of the most popular golf "pros" in California. One day the two of them were chasing the ball on the links and something came up about vaudeville. The result was the forming of the team in a little skit called "A Lesson In Golf." The act is a scream. *Flanagan* is the dub and *Morrison* the instructor. No matter where these two play they will be well received by both those who know the ancient and honorable game and by those who do not.

Theodore Bekeff presents more local talent in a ballet treat. *Grace Imarova*, protege of *Ernest Belcher*, is the talk of the town. Like numerous other *Belcher* dancers, this girl is doomed to certain success. Her ability is marked, and her daintiness and gracefulness, her exotic beauty, combined with wonderful and minutely correct technique, stamp her as one of the best of her class on the Orpheum time.

Another Los Angelesan is *Ona Munson*. *Miss Munson* sings and dances and the like and she is good. Her act is called "A Manly Revue" because there are six to one. Six men and *Ona*.

Other numbers include *Lady Tsen Mei*, Chinese nightingale; *Jean Adair* and company in "Any Home," a good one-act comedy with a touch of pathos; *Sandy, Gus Edward's* newest protege; *Jack Inglis*, always fine, and *Paul Gordon* and *Rica Ame*, who have a fairly humorous bicycle act. DAVIDSON.

ALICE TERRY

Gifted leading woman who has made an enviable reputation by her work in "The Four Horsemen" and "The Conquering Power" and who is now at work on "Turn to the Right," which Rex Ingram is producing for Metro

GOOD SHOW AT KEITH'S SYRACUSE

"The Love Race" and McGowan Score Hits of Bill

The opening of the new season found a bill crowded with real vaudeville, real people, and real variety; something the summer bills have always lacked.

Beginning with spot 3, the bill held everything that could be asked by any public. Here we found *Primrose Semon* and *Arthur Conrad* in their clever, original skit. *Miss Semon* has lost none of her former pep and versatility, and scored big with her impersonations.

The headliner, "The Love Race," followed. It is a big, real musical comedy offering, with *Tom Gordon*, *Harry White* and the *Love Sisters* putting it over in great style. The house was with them from the start, with *Our Home Town*, which sounds like a typical *Carroll* number, going over for a riot. The production, music and comedy are all that could be asked for, and the producers, *Carlton Hoagland* and *Harry Carroll*, are deservers of the "big hand" for putting out this real big-time act.

Opening the second half of the bill was *Jack McGowan*, "The Love Nest" boy. His songs were both popular and well delivered, and landed him in the hit column. His accompanist (although unprogrammed), was *Jack McManus*, and handled the "ivories" in great style.

Tony and *Norman* followed in their "You Know What I Mean," and had them gasping for breath with their clever style and humor.

"The Sunshine Girl," *Melva Talma*, held down the deuce spot nicely; with the comedy team, *Maxime Brothers* and *"Bobby,"* opening, and "The Wonder Girl" closing.

The big house was at capacity and has added to its orchestra for the fall and winter season. *"Freddy" Weber* now has ten men under him, and they can take their place among the very best on the entire circuit. BENNETT.

20 YEARS AGO TODAY

"The Altar of Friendship" Is Produced in Boston with Cast Including John Mason, Dodson Mitchell, Malcomb Williams, Henry Travers and Nanette Comstock.

"The Last Appeal" by Leo Ditrichstein Is Produced in Philadelphia with Cast Including Frank Mordaunt, Robert Drouet, Macey Harlam and John Glendinning.

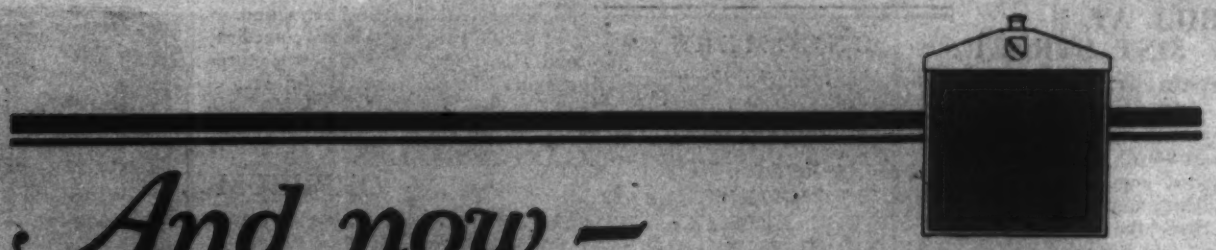
David Warfield Makes Stellar Debut at New Haven in "The Auctioneer" Supported by Marie Bates, Odell Williams, Brandon Tynan and Others.

5 YEARS AGO TODAY

"The Man Who Came Back" Is Produced at the Playhouse with Cast Including Henry Hull, Mary Nash, Ernest Lawford, Charlotte Granville and others.

"A Pair of Queens" Is Produced at the Longacre with Cast Including Maude Eburn, Edward Abeles, Joseph Santley, Kathleen Clifford and others.

"The Flame" Is Produced at the Lyric with Cast Including Peggy O'Neil, William Courtleigh, Violet Heming, John Cope, George Le Soir and others.



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BARLEY MOTOR CAR COMPANY

Ain't we got fun? The kids have every reason to enjoy their good time, what with their ice cream cones, the Coney Island sights, and Bert Lytell, popular Metro star, whose latest picture, "A Trip to Paradise," demanded specially constructed sets duplicating veraciously the colorful, hectic scenes of Coney Island. Mr. Lytell, a lover of children, had them near him in his moments of leisure when the cameraman and director did not claim his time. "A Trip to Paradise," a Maxwell Karger production, is from the Franz Molnar play, which June Mathis scenarioized from the English text and screen adaptation by Benjamin F. Glazer

Little Trips to Los Angeles Studios

With Otto Henry Harras

RUDOLPH VALENTINO, who has given such an excellent account of himself in the *Rex Ingram* productions of "The Four Horsemen" and "The Conquering Power," is the latest screen player to be talked of as a starring possibility. *Valentino's* last work is as a featured player with *Agnes Ayres* in the *George Melford* production of "The Sheik," and it is rumored that the high-up officials of the Famous Players organization are so pleased with his work that he is to be given the title of star in the very near future. Another rumor that is connected with *Valentino's* name is that he is to play the title role in the film version of "Omar the Tentmaker" which *Guy Bates Post* was originally to have played.

Things are all excitement over the local screening of the much-talked-of "Queen of Sheba." Reports have been circulated as to the personal triumph of *Betty Blythe* in the title role, and the fans as well as those in the inside are all agog over the event.

Tahiti, which has played

A Prominent Part

in the novels of recent months, is to be the scene of a film production in the immediate future. And it is to be no California-built Tahiti, but the real thing. A company has already left for the South Seas where the film will be made. The project is being carried out by the Far East Productions Company who plan to produce more than one South Sea feature. The first is to be entitled "The Lagoon of Desire" according to present plans. *W. F. Alder* is the author. In the cast will be a number of well known players including *Ruth Renick, Walt Whitman, Edward Hearn* and *Fred Stanton*. The megaphone will be wielded by *Arthur Rosson*.

Mary MacLaren was operated on last week at the St. Vincent Hospital for appendicitis. Latest reports are that she is getting along in fine shape and will soon be up and about again.

Anita Stewart is due back from her visit to New York in a couple of weeks, and will get to work at once. Two stories are already waiting for her. One is "The Woman He Married," by *Herbert Bashford*, and the other is "Rose of the Sea."

Lewis Stone Is

to be the principal player in the next Selig production which will be a story of Colonial times. It is called "Captain Debonnaire" at present, but it seems likely that it will undergo a change of name before it reaches the public. *Bertram Bracken* is to direct.

James Kirkwood is the latest recruit to the overseas contingent of screen actors. He is to do the *William Hodge* role in "The Man From Home" which *George Fitzmaurice* is to film for Famous Players in London, or rather in Italy and the continent where most of the action of the play takes place.

It seems that *Bert Lytell* can't get along without *Virginia Valli* as his leading lady. She is to play opposite him in his next, which is "The Right That Failed," a pugilistic story.

The Announcement

made by the Fox Film Corporation that they have engaged *Barbara Bedford* under a long-term contract to star in their plays, is of interest. One year ago, *Miss Bedford* obtained her first engagement through *Maurice Tourneur*. Her part was to have been a small one, but because of unexpected circumstances she was given the lead. Her success was so pronounced that she was subsequently given the principal roles in "The Big Punch," "The Last of the Mohicans," "Shame," "The Face of the World" and "Gleam O' Dawn." *Miss Bedford* will be starred in Twentieth Century pictures and her next stellar work will be in a story by *John Breckenridge Ellis*.

Mabel Normand, who has gone to New York to replenish her wardrobe, has signed up for another Mack Sennett production. All advance reports on "Molly O" are enthusiastic, and it is said that Sennett himself considers the picture better than "Mickey."

Louis Joseph Vance has ready for use of *Herbert Rawlinson*, his well known mystery story, "The Black Bag." Simultaneously the late *George Loane Tucker's* story, "The Substitute Millionaire," awaits the use of *Mr. Rawlinson*. Thus, the popular *Mr. Rawlinson* is well prepared to meet the forthcoming needs of film admirers. Just now, by the way he has completed his work in "Conflict," the Universal Jewel feature in which he is supporting *Priscilla Dean*.

The campaign for funds that has been conducted in behalf of the Hollywood Studio Club is drawing to a close. A ball will mark the end of it this week. The purpose of building an extra dormitory to the club house is an admirable one and the success of the drive is practically assured.

Al Christie has had his life insured for $120,000. In case he loses one arm and one leg he gets double the policy and can still put pep into comedies with the remaining hand and foot.

Hollywood Has Adopted

a new slogan, which is "Shop in Hollywood." If some of the merchants in Hollywood would not charge the film folks higher prices than they do the natives they might get the majority of the film trade, which they are not now getting. We happen to know for a fact that a certain haberdashery shop here charged a well-known film director fifteen cents more per collar than he charged a native.

Starting with September first, *Marshall Neilan* is planning the busiest six months of his career as an independent producer. Stories and advance preparations for three productions are now being completed, so that there will be no lapse of time between productions, thus making for continuous "shooting" at the *Neilan* studios during the next half year. The first production has been started and is "Penrod," in which *Wesley Barry* will be the featured player.

Above, Constance Binney in "Room and Board" (Realart) hears an old, old story from Tom Carrigan, and is as pleased as she can be, as her smile indicates

"ROOM AND BOARD"

Constance Binney in Pleasing Realart Romance

Adapted by Donnath Darrell from the story by Charles E. Whittaker. Directed by Alan Crosland. Released by Realart.

Lady Noreen.....Constance Binney
Terrence O'Brien.....Tom Carrigan
Ephraim Roach.....Malcolm Bradley
Desmond Roach.....Arthur Housman
Robert Osborne.....Jed Prouty
Mary.....Blanche Craig
Ryan.....Ben Hendricks, Jr.
Leila.....Ellen Cassidy.
Earl of Kildoran.....Arthur Barry

It is pure and unadulterated charm that makes everything that Constance Bmney plays on the screen a success. She is a capable little actress, and has more than she is entitled to in the way of pulchritude; but it is neither of these things that has made her rise to the top of the screen ladder in a couple of years. It is that almost indefinable thing generally called "personality" for want of a better term, that is her most attractive asset.

In "Room and Board" she has been supplied with a story that is wholesome and thoroughly unobjectionable, but very mild in itself. But in her hands it becomes singularly appealing.

It tells the more or less frequent tale of an impoverished young noblewoman who has a great estate so tied up with mortgages that she doesn't know what to do. The scene is in Ireland this time, and a highly picturesque Ireland that makes a pleasant background. Along comes an American youth with plenty of money, and to him Lady Noreen (Miss Binney) leases her castle in order that she may get some of her persistent creditors taken care of. She herself remains in the house, and dons a cap and apron as a servant. It is not too much to expect that there is a romantic element in the story which involves the two young people in a happy ending. But there are several difficulties to be surmounted before the *denouement*. A villain tries to gain possession of the mortgage on the castle so that he can get the girl into his power and force her to marry him. But of course the hero comes to the rescue. There is also another girl who has her cap set for our hero, thereby giving Miss Binney some doubtful moments. However, things turn out exactly right and nobody is a bit surprised. If they had turned out any other way everybody would have been disappointed.

Miss Binney is her usual dainty self as the Irish lass, and Tom Carrington plays the hero well, albeit he has little to do. The direction of Alan Crosland is to be commended, as he had little or nothing to go on in the way of a story. Much beautiful natural scenery adds largely to the picture.

H. K. Wheat.

At the left, Miss Binney in the guise of a maid, has a champion of no mean proportions

At the left, Miss Binney starts off for a ride, but not with a great deal of enthusiasm, owing to the company she must keep

"THERE ARE NO VILLAINS"

Metro Presents Viola Dana in Amusing Comedy

Adapted by Mary O'Hara from the story by Frank R. Adams. Directed by Bayard Veiller. Released by Metro.

Rosa Moreland.....Viola Dana
John King.....Gaston Glass
George Sala.....Edward Cecil
Detective Flint.....DeWitt Jennings
Dugall.....Fred Kelsey
Rev. Stiles.....Jack Cosgrave

It is a story with a real punch that Frank R. Adams has devised for Viola Dana's latest Metro feature, "There Are No Villains," and while to the ultra-critical it may seem a little illogical, it contains such a genuine surprise that such slight lapses may be readily pardoned.

Miss Dana is a secret service agent engaged in getting the evidence against some opium smugglers. As a stenographer in the office of the principal suspect, she fails to accomplish her purpose, so she transfers her activities to an ex-soldier named John King, who is in constant touch with the suspected man. King is a cripple and lives in the tenement district. Here Miss Dana betakes herself and by a bold ruse gets admission into his house. She pretends to be unable to talk, and they agree to help each other as he needs some one to look after him. Her search for evidence here also proves futile, until one day she sees her suspected ex-employer give a package to King, and she realizes that she has the goods on them. But in the meantime she has fallen in love with King. So rather than give him up to justice, she resigns her job. Her chief suspects her reason, and when he discovers that they are planning to be married at once, interrupts the wedding, because once they are married she cannot testify against King. The minister is about to marry them from the street below, when the villainous ex-employer appears on the scene with a revolver. The girl, forgetting that she is supposed to be speechless, screams a warning to King, and he throws aside his crutch and kicks the revolver out of his assailant's hand. Two can play at the same game, it seems, and King is also a secret service agent on the same mission. In spite of the picture's title, there is one villain, and he is brought to justice, while romance has her innings with the two detectives.

Miss Dana gives an attractive performance as the girl, and Gaston Glass is excellent as the other secret service agent. DeWitt Jennings is the head detective and Edward Cecil is the one villain.

H. K. Wheat.

At the left, Viola Dana in "There Are No Villains" (Metro) does some detective work of which Gaston Glass is the victim

Above, the business of getting married proves difficult but pleasant for Miss Dana and Mr. Glass

At the top of the page, Viola Dana as she appears in "There Are No Villains," the latest Metro release

"BEATING THE GAME"

Tom Moore in Rollicking Goldwyn Picture

Written by Charles Kenyon. Directed by Victor Schertzwiger. Released by Goldwyn.

Honest Tom.....Tom Moore
Nellie .....Hazel Daly
Lawson .....De Witt Jennings
Ben .....Dick Rossen
Slippery Jones.....Nick Cogley
Mr. Fanchette.....Tom Ricketts
Mrs. Fanchette.....Lydia Knott
Bank President.....William Orlamond
His Wife.....Lydia Yeamans Titus

That well-known slogan, "Honor among thieves," furnishes the stimulous for the newest Goldwyn picture,—"Beating the Game." Somehow or other, honest-faced, smiling Tom Moore has a tendency to get into crook plays, and in this last one he is deep-dyed, a fit subject for a long scientific article on the naughtiness of being a real-for-sure robber.

When the story opens, Tom, under the attractive name of "Fancy Charlie," is planning to rob an apartment with the aid of his two slick pals, "Slipper Jones," and "Brick Bates." He leaves these two worthies in a secluded alley and then proceeds to enter, by means of a convenient fire escape, the tenth floor of a stylish apartment house. When he is once in the room, he finds a jovial man of fifty sleeping happily in a comfortable easy chair. Smoothly and silently, Tom rushes over to the safe and begins to open it.

As he does so he encounters a great surprise. The safe is full, full to the brim, but it contains a complete set of burglar's implements. Thus, he is confronted by a great doubt,—should he rob a colleague thief, or should he not? "No," he says sternly, "I will not rob a 'pal'." The "pal" meanwhile, is aroused by the flashlight and when he discovers that Tom is not going to rob him, he offers him a great opportunity to get rich. He plans on having him go to another city where he is to live honestly for a year, win the confidence of the natives, and then make a tremendous haul. Tom agrees to this plan and straightway goes to the little town where he wins the love of a fine woman and the regard of the whole community. So popular does he become that he is chosen for mayor. But it would be unfair to tell the rest of this unusual story, for it has many surprising scenes, among them a thrilling public confession.

Tom Moore is at all times the central figure, but the supporting cast is excellent. BERNARD SOBEL.

Tom Moore in "Beating the Game" (Goldwyn) prepares to take a drink of water as if it were medicine. At the right, he and Hazel Daly are perfectly happy. Below, a meal fit for a couple of farmhands makes our hero pensive

"BURN 'EM UP BARNES"

Johnny Hines Scores in Mastodon Feature

Scenario by Raymond L. Schrock. Directed by Johnny Hines and George A. Beranger. Produced by Mastodon Films, Inc.

"Burn 'em up" Barnes....Johnny Hines
"King" Cole.....Edmund Breese
Madge Thompson.....Betty Carpenter
An eccentric tramp.....George Fawcett
Whitney Barnes.....J. Barney Sherry
Ed. Scott.....Matthew Betts
Stephen Thompson.....Richard Thorpe
Mrs. Whitney Barnes.Julia Swayne Gordon
Betty Scott.....Dorothy Leeds
Francis Jones.....Harry Fraser
The Baby....."Billy Boy" Swinton

Swiftly it runs, this new picture called "Burn 'em Up Barnes," in which the inimitable Johnny Hines is starring. The swiftness is an attribute of the hero, who, as the son of a millionaire, proceeds to lead such a rapid life that no one can catch up with him. But that doesn't mean that people don't try to catch up with him, for a squad of traffic cops rush him all over the country in an effort to incarcerate him for high speeding. The chase is a very funny one, but it has an unexpected outcome. For young Barnes's father gets tired of all such foolishness. He sneers at his son's frivolity and insinuates that he is incapable of making a living. This is too much for the high-spirited Barnes, and he leaves home at once. Though these circumstances have, naturally, a comedy coloring, they have more than passing interest as revealed on the screen.

As soon as young Barnes leaves his home he meets with disaster, for a gang of crooks hold him up and throw him, unconscious into an empty freight car. Here he falls in with a crowd of ingratiating hoboes, and likes their company so well that he decided to accompany them. This aimless adventuring leads him finally to a small town where he encounters a very lovely girl in distress. Then, his best purposes are aroused and all the latent resourcefulness which everyone knew he possessed. He fights for the girl's rights, he outwits her suitor, and brings everything to a jolly close. BERNARD SOBEL.

Johnny Hines wins a cup and a smile from Betty Carpenter in "Burn 'Em Up Barnes" (Mastodon)

Above, a banquet a la hobo, is enjoyed by Johnny Hines, George Fawcett, Edmund Breese and Harry Lewis. The refreshments served and the games played make it a very pleasant party

At the top of the page, Johnny Hines in "Burn 'Em Up Barnes," his first feature for Mastodon

Is That So!

EDITH ROBERTS has been selected as one of the principal feminine players for Cecil B. De Mille's next production for Paramount.

Tony Sarg, illustrator and cartoonist, has been engaged to design posters of Paramount feature comedies.

Carl Miller will play the leading male role opposite *Barbara Bedford* in the first Fox picture which *Howard M. Mitchell* is directing.

Margaret Loomis and *Fontaine La Rue* have been added to the many notable players appearing in George Melford's Paramount production, "The Sheik," in which *Agnes Ayres* and *Rudolph Valentine* are featured.

John Gilbert is at work in Hollywood on a new picture, "In Calvert's Valley," from the novel by Margaret Prescott Montague.

Clarence Nordstrom

has one of the leading roles in a special production now being made under the direction of *Charles J. Brabin* at the Fox New York studios.

Walter E. Greene, formerly Vice President of the Famous Players-Lasky Company, has been elected President of Pyramid Pictures, Inc.

M. H. Lewis, who three years ago was Branch Manager in Los Angeles at the Paramount Exchange, has arrived at Hollywood in the capacity of special representative of the Distribution Department at the Lasky Studio.

Madge Bellamy has been engaged for the feminine lead in *Jack Holt's* first star picture for Paramount.

Barbara Bedford, newest Fox star, has begun work on a picture based on the novel by J. Dreichenridge Ellis, "Little Fiddler of the Ozarks."

Lydia Knott has been selected to play the mother in the Metro production of "Turn to the Right."

Virginia Valli

has been selected for the leading feminine role in Goldwyn's production of "His Back Against the Wall," in which *Raymond Hatton* has the principal part.

Lowell Sherman has been engaged as *Gloria Swanson's* leading man in "The Husband's Trademark," her next Paramount picture.

Margaret Loomis, formerly with *Ruth St. Denis's* company of dancers, and later seen on the screen in support of several Paramount stars, will appear in Rex Ingram's film version of "Turn to the Right."

Katherine Hilliker, who has been at the Culver City studios of Goldwyn Pictures Corporation for the past six weeks writing the titles for Goldwyn's two Italian spectacles, "The Ship" and "Theodora," is nearing the end of her task.

Margaret Mansfield, casting director for "The Rubiayat of Omar Khayyam," has purchased a lot in Hollywood where she will build a studio house.

Richard Wayne

has been engaged to play opposite *Eileen Percy* in "Whatever She Wants," from the novel by Edgar Franklin.

Shirley Mason, working in "Jackie," at the Fox Hollywood studios, has *Jack Ford* as director.

Sidney R. Kent, General Manager of the Department of Distribution, Famous Players-Lasky Corporation, was elected to the Board of Directors at the Board's meeting on August 22.

Sylvia Breamer

is leading woman for *John Gilbert* in his next starring picture for Fox, now being produced under the direction of *Jack Dillon*.

Felicie Sorel from Roumania, is the latest acquisition to *Hugo Riesenfeld's* staff of dancers at his three theatres.

Vera Myers has returned from her vacation and is appearing with *Paul Oscard* in the Pavlowa Gavotte at the Rivoli Theatre this week.

Mildred Harris has been chosen to play opposite *Thomas Meighan* in his new Paramount picture, "A Prince There Was."

Above, a romantic idyll from Marshall Neilan's "Bob Hampton of Placer"

Below, a scene of Southern luxury in Marion Fairfax's "The Lying Truth"

Plan Get-Together Dinners

Prominent clergymen, business and professional men will be invited to foregather with leaders from every group of the motion picture industry at a series of dinners planned for a better mutual understanding, through a move made by the Board of Directors of the Affiliated Picture Interest. The Affiliated Picture Interests comprises individuals of all occupations and activities connected with producing, distributing and exhibiting motion pictures.

• • •

Tivoli Opens

A new motion picture theatre was added to New York's places of amusement Saturday night when the Tivoli, at Eighth Avenue and 50th Street, opened. It has a seating capacity of 3,000.

Private Showing of "Camille"

The Nazimova motion picture production of "Camille" was given a private showing Wednesday evening, Sept. 7, in the ball room of the Ritz-Carlton Hotel before a specially invited audience. It will be released by Metro, September 26. Nazimova came from the coast to attend the showing. The story was adapted by June Mathis and directed by Ray C. Smallwood. The supporting cast includes Rudolph Valentino, Arthur Hoyt, Zeffie Tillbury, Rex Cherryman, Edward Connelly, Ruth Miller, and Consuelo Flowerton.

• • •

Pathe Gets French Film

Pathe has acquired for distribution in this country a French picturization of Guy de Maupassant's story called "The Orderly." The cast includes well known European actors, among them K. Kolas, Natalie Kovanko and Paul Hubert.

Preparing "Mother Earth"

Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion Theatres, who acted as godfather for the three foreign films "Deception," "The Golem," and Abel Gance's "J'Accuse," is now putting the finishing touches for American presentation on a picture he has renamed "Mother Earth." For the American version the art titles have been made by Edward Penfield. Another feature is an insert of a "Mother Goose" story, drawn by Tony Sarg.

• • •

In "Bungalow Love"

"Bungalow Love" is the title of the latest Sun-Lite Comedy scheduled for Reelcraft release. Arthur Hotaling directed and the cast includes Bobby Burns, Alexander Alt, Georgia Russell and Ethel Scherer.

Confer on Picture Tax

William A. Brady, President of the National Association of the Motion Picture Industry and Saul E. Rogers, Chairman of the association's Taxation Committee, returned last Thursday from Washington, where they spent three days conferring with members of the Senate Finance Committee on the questions of taxation and tariff as affecting the motion picture industry. They will return to Washington this week for a further conference, at which time complete data showing the depressing effect upon the industry of the existing tariffs will be filed with the Senators.

• • •

Betty Compson Finishes Picture

Betty Compson, under the direction of Fenrhyn Stanlaws, has finished her second starring picture for Paramount, an adaptation of Clyde Fitch's play, "The Woman in the Case." This picture marks the return to the screen of Cleo Ridgely. William P. Carleton is Miss Compson's leading man. Preparations are now being made for the starting of Miss Compson's next picture, Sir J. M. Barrie's "The Little Minister."

• • •

Blackton at Work

After four months of preparation, J. Stuart Blackton is now in the midst of his first English production, with Lady Diana Manners in the principal role. The first scenes to be taken were exteriors, with nearly a thousand people participating. The picture, which is entitled "The Glorious Adventure," was written by Felix Orman, Literary Director of the Blackton productions.

• • •

Hope Hampton Finishes Film

Hope Hampton has completed the actual filming of "Stardust" and is now engaged in putting the finishing touches to the editing and titling.

"Stardust" was written by Fannie Hurst, and was adapted for the screen by Anthony Paul Kelly and made under the direction of Hobart Henley at the Peerless Studio in Fort Lee, N. J.

• • •

Picture Actress Dies

Lois Leigh, a motion picture actress, nineteen years old, was found lying on the bathroom floor of her apartment in West 75th street, unconscious. She died soon afterward at the Knickerbocker Hospital. According to her sister, she took poison by mistake, and immediately took an antidote.

• • •

Hoot Gibson Feature

"Bransford of Rainbow Ridge," one of Eugene Manlove Rhodes' stories of the west, is being used by Hoot Gibson as a starring vehicle. Production on the story is under way at Universal City under the direction of Jack Ford. Molly Malone plays opposite the star.

• • •

Story for Gloria Swanson

Jesse L. Lasky announces the purchase by Paramount of another story by Elinor Glyn for Gloria Swanson. "Beyond the Rocks" is the title. Albert Shelby LeVino is now writing the scenario. Sam Wood will direct and Thompson Buchanan will supervise the production.

FAMOUS PLAYERS DENY CHARGES

No Unfair Competition as Alleged in Complaint Says Company Official

A GENERAL denial of charges brought against the Famous Players-Lasky Corporation by the Federal Trade Commission, alleging unfair competition and monopoly in the motion picture industry, has been made by an official of the company.

The complaint declares that in 1920 the corporation, in addition to owning 400 theatres, supplied exclusively 6,000 of the total of 18,000 picture houses in the United States, which theatres obtained 67 cents of each dollar spent for admissions to picture showings in the country. It is further charged that through 104 subsidiary corporations the corporation played a part in the international field.

Besides the corporation the complaint cites Adolph Zukor, Jesse L. Lasky, Jules Mastbaum, Alfred S. Black, Stephen A. Lynch and Ernest V. Richards, Jr., all corporation officers.

The Realart Pictures Corporation, the complaint says, was set up by the Famous Players group in 1919, and though owned by them was "held out to the trade to be wholly independent."

The complaint also charges that the group cited acquired motion picture theatres "through coercion and intimidation, after threats of erecting competing houses and interfering with film service."

The complaint charges that "the Famous Players-Lasky Corporation is now the largest concern in the motion picture industry and is the biggest theatre owner in the world. owning more than four hundred theatres in the United States and Canada, and has numerous others affiliated with it."

According to the company official, the charges come from independent producing companies who have been "grossly deceived."

"It is ridiculous to say that our corporation operates throughout the nation in a general way to the exclusion of other film companies. There are thousands of cities where we have not been able to squeeze our nose in, owing to the influence of other corporations," he said.

Gloria Swanson's Next

Jesse L. Lasky announces that Gloria Swanson's next star picture for Paramount will be "The Husband's Trademark," an original story by Clara Beranger. Lorna Moon is now writing the continuity for "The Husband's Trademark," and Sam Wood will be the director. Work is scheduled to begin early in September.

• • •

Mong Writes Scenario

William V. Mong, who has gained an enviable reputation as a character actor, has been selected by J. L. Frothingham to prepare the scenario and continuity on "The Daughter Of Brahma" which he has selected for his third production to be released by the Associated Producers, Inc. Mr. Mong will also play a leading part.

• • •

Weiss Elected Director

Louis Weiss has been elected a member of the board of directors of the newly formed Independent Distributors and Producers Association, Weiss, who is secretary of Adventures of Tarzan Serial Sales Corporation is a distributor of state right productions, and is at present marketing "Adventures of Tarzan," the newest serial to star Elmo Lincoln.

• • •

New Holman Day Film

"My Lady O' the Pines" is the latest of the Holman Day Stories of the Maine woods to be released by Pathe. The author himself supervised the production which was directed by Philip Carle. The title role is played by Mary Astor, and Huntley Gordon plays the leading masculine role.

• • •

To Star "Lefty" Flynn

Maurice Flynn, better known as Yale's "Lefty" Flynn, has achieved motion picture stardom. His first starring vehicle will be entitled "The Real Man," and is the work of Francis Lynde.

In "The Barricade"

William Christy Cabanne has announced the players in his forthcoming R-C production, "The Barricade," based upon the novel of the same name by Dr. Daniel Carson Goodman. Among them are Kenneth Harlan, James Harrison, Eugene Borden, Charles Craig, William A. Strauss, Katherine Spencer, Nina Cassavant, Dorothy Richards and Jack O'Connor.

• • •

Fatty Arbuckle's Next

James Cruze, director, and A. B. Baringer are co-authors of Roscoe (Fatty) Arbuckle's next picture which has been temporarily titled, "The Melancholy Spirit." Walter Woods has written the scenario and Frank E. Woods will supervise the production. September 12 is the starting date.

• • •

In "The Happy Ending"

Casting for "The Happy Ending," by Hector Turnbull, which will be May McAvoy's next Realart picture, has been completed. The players will include Charles Ogle, Guy Oliver, Kathleen Kirkham, Lincoln Stedman, Darrell Foss, Helen Dunbar and Josephine Crowell.

• • •

Constance Binney Film

Under the supervision of Elmer Harris, Fred Myton is preparing for Constance Binney "The Heritage of Dedlow Marsh" by Bret Harte. Maurice Campbell is planning to take the company to the Sacramento River for many scenes.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture. They will be found on pages 386, 387, 388 and 389 of this issue.

Directors—XXXI

MARION FAIRFAX

Famous scenario writer who has turned producer. Her first feature is "The Lying Truth"

To Have Pantomime Theatre

New York is to have the first pantomime theatre in the world, according to plans announced by Mabel Normand, the motion picture star. The theatre is to have programs similar to those of the Grand Guignol of Paris, but instead of spoken plays, there will be pantomimes only. The programs will be made up of short plays at first. Later the standard pantomimes will be revived, both modern and classic. It is Miss Normand's plan to have a very small theatre at first, or perhaps to sub-let one for matinees only.

• • •

Willat with Goldwyn

Goldwyn announces that Irvin V. Wallat has been engaged to direct the picturizing of Gouverneur Morris' novel, "Yellow Men and Gold." The cast is now being engaged by Clifford Robertson, Goldwyn's casting director, in consultation with Mr. Willat. Ruth Wightman wrote the continuity.

• • •

Australia Sees Realart Film

Five thousand children witnessed the first public screening of a Realart picture in Australia at a "Kiddies'" movie party held by the *Sunday Times* of Sydney. Mary Miles Minter's first Realart picture, "Ann of Green Gables," was selected for the introductory affair.

• • •

New Marie Prevost Film

Marie Prevost has started work at Universal City on "The Girl Who Knew All About Men," a comedy drama from the pen of Roy Clements, which is being directed by King Baggot. Harry Myers, of "The Connecticut Yankee" fame, has the leading masculine role.

• • •

Complete Filming of Three

The photography on three Goldwyn productions will be completed this week and the titling and editing of the films begun next week. The pictures are Rupert Hughes' "The Wall Flower," Albert Payson Terhune's "Grand Larceny," and "His Back Against the Wall," by John Alexander.

"CHARGE IT"

Clara Kimball Young in Dull Equity Film

Written by Sada Cowan. Released by Equity Pictures Corp.

Julia Lawrence.....Clara Kimball Young
Philip Lawrence.....Herbert Rawlinson
Tom Gareth.....Edward M. Kimball
Millie Gareth.....Betty Blythe
Dana Herrick.....Nigel Barrie
Robert McGregor.....Hal Wilson
Rose MacGregor.....Dulcie Cooper

Equity Pictures Corporation has released a picture entitled "Charge It," in which Clara Kimball Young is starred. It is intended, one supposes, to so influence women against charge accounts that as soon as possible they will close them. But it is very doubtful if this will be the case, for the picture is so overdone that it misses the point entirely. Not once in the story did the women run bills that their husbands could not well afford to pay. It seemed to be just the principle of the thing to which the men objected. The temptation to use credit could not possibly follow any one as it did Julia Lawrence. Every scene pointed out the evils of the charge account system until one began to feel it impossible for the author to think of any more, thus it became boring, and consequently lost its entire effect. One wonders what department stores would think about it.

Miss Young, although she is starred, is badly miscast in the role of Julia Lawrence. Miss Young is undoubtedly a clever actress but she can not act cute. Herbert Rawlinson was hampered by a stupid part. The one redeeming feature of the picture was Betty Blythe who had a difficult role but made it seem almost real.

The titles were no doubt intended to be witty.

GARRISON SHERWOOD.

• • •

Gareth Hughes with Viola Dana

While awaiting George D. Baker's preparation of his second series of starring vehicles, Gareth Hughes will appear as leading man for Viola Dana in her next special photoplay, "Glass Houses." This is an original story by Clara Genevieve Kennedy, scenarioized by her sister, Edith Kennedy. It will be directed by Harry Beaumont.

• • •

Goldwyn Scenario Contest

A $30,000 scenario contest is being conducted by the Chicago *Daily News* in conjunction with Goldwyn Pictures Corporation. The judges are Charlie Chaplin, Rupert Hughes, Samuel Goldwyn, Mary Roberts Rinehart, Norma Talmadge, Gouverneur Morris, Gertrude Atherton, David Wark Griffith and Amy Leslie. The contest will close November 1.

• • •

Playlet as Prologue

A one-act dramatic playlet, "The Retake," by Goldwyn studio publicity manager, Joseph A. Jackson, had its initial presentation on the stage of the California Theatre, Los Angeles, where it served as a prologue for Betty Compson's third Goldwyn picture, "For Those We Love." Kathleen Kirkman, Philip Ryder and Arthur Clare comprised the cast.

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New York

(Continued from page 385)

Inglis; Lady Tsen Mei; Norton & Nicholson; Sandy; Samsted & Marion; Three Romanos.

DES MOINES: Bailey & Cowan; Larry Comer; Hugh Herbert & Co.; Mang & Snyder; Tempest & Sunshine; Williams & Wolfus.

DULUTH: Dooley & Storey; Margaret Ford; Gautier's Toy Shop; Pearl Regay & Bd.; Jack Rose; Swift & Kelly; Van Cellos.

EDMONTON & CALGARY: Felix Adler & Ross; The Cansinos; Bowers-Walters & Crocker; Wallace Galvin; Hughes Musical Duo; Aileen Stanley; Wood & Wyde.

KANSAS CITY: Booth & Nina; Ed & Birdie Conrad; Kitty Doner & Co.; Fall of Eve; Kramer & Boyle; Sultan; Geo. Yeoman.

LINCOLN: Vera Berliner; Bronson & Baldwin; Cavano Duo; Clinton Sisters; Wanzer & Palmer; Tom Wise & Co.; Zuhn & Dries.

LOS ANGELES: Carson & Willard; Wm. H. Crane & Co.; Dresser & Gardner; Ford & Cunningham; Four Lamys; Frawley & Louise; Gibson & Connelli; Gallagher & Martin; Scanlon. Denno & Scanlon.

MEMPHIS: Bartram & Saxton; Bubbles; Bobbie Gardone; Jack Joyce; Rodero & Marconi; Leo Zarrell Duo.

MILWAUKEE: MAJESTIC—Frank & Milt Britton; Clark & Bergman; Harry Langdon & Co.; Morris & Campbell; The Rios; Trip to Hitland; Wilson & Wilson. PALACE—Joe Bennett; Bradley & Ardine; Healy Trio; Jack Lee; Roy & Fox; Al Woolman.

MINNEAPOLIS: Adams & Griffith; Danse Fantasies; Indoor Sports; Ed. Marshall; Moran & Mack; Grace Nelson; Schictl's Mannikins.

NEW ORLEANS: ORPHEUM—Beth Beri & Co.; Clifford & Johnson; Sig Friscoe; Charles Harrison; Page, Hack & Mack; Laura Pierpont & Co.; Staggpole & Spire.

OMAHA: Avey & O'Neil; Frank Browne; Wilfred Clarke & Co.; Rita Gould; Pielert & Scofield; Vadie & Gygi; Van Horn & Inez.

PORTLAND: Barbette; Bushman & Bayne; Galetti Monkeys; Henry & Moore; Watts & Hawley; Clifford Wayne & Co.; York & King.

ST. LOUIS: ORPHEUM—Mary Haynes; Harry & Dolly Kellos; Muller & Stanley; Lew & Paul Murdock; Norton & Melnotte. RIALTO—Barry & Whitledge; Bennington & Scott; Fall of Eve; Flashes; Dolly Kay; Waimen & Berry.

ST. PAUL: Anderson & Graves; Anderson & Yvel; De Voe & Hosford; Follis Sisters; Hob Hall; Michon Bros.

SALT LAKE CITY: Jean Adair; Butler & Parker; Jean Barrios; Gordon & Rica; Kitner & Reaney; Mantell & Co.; Ona Munson & Co.

SAN FRANCISCO: Harry Castiel & Co.; Edith Clifford; Frank Farron; Ford & Cunningham; Wilbur Mack & Co.; Sarah Padden & Co.; Mamon Welsh & Co.

SEATTLE: Lou & Fay Dubelle; Gautier's Bricklayers; Toney Grey & Co.; Wm. Halligan & Co.; Sammy Lee & Friends; Millard & Marlin; The Sharrocks.

Loew

NEW YORK: STATE—Frank Fay; Fiske & Fallon; Jack & Ferris; Molera Revue; Rome & Cullen; Geo. Stanley & Sister. (Second half) Bryant & Stewart; Bob Ferns & Co.; Hubert Kinney & Co.; Kubanoff; Shaw's Dog Revue. AMERICAN—Betts Seals; Mr. and Mrs. Dave Clark; Futuristic Revue; Geo. & Lilly Garden; Hori & Nagami; Hurley & Hurley; Chick & Tiny Harvey; Rule & O'Brien; Fred Werner. (Second half) Behind the Scenes; Joe Bannister & Co.; Al Carpe; Lou & Grace Harvey; Murray & Irwin; Prevos & Goelet; Weber & Elliott. AVENUE B—Fields & Fink; Plunkett & Romaine; Put & Take; Tollman & Kerwin. (Second half) Four Danubes; Chas. Martin; Rolland & Ray; Harry & Lola Stevens. BOULEVARD—Bell & Eva; Hughie Clark; Al & Angie Knight; Kallaluhi's Hawaiians. (Second half) Ergovyi & Herman; Mallon & Case; Mme. Rialta & Co.; Rainbow & Mohawk; Maurice Samuels & Co. DELANCEY ST.—Duke's Mixture; Hart & Helene; Martin & Courtney; Rainbow & Mohawk; Shaw's Dog Revue; Frank Terry. (Second half) Bell & Eva; Four Jacks & a Queen; Holly & Lee; Annie Kent; Play & Castleton; Stanley & Elva. GREELEY SQUARE—Clayton & Lennie; Eugene Emmett & Co.; Fox & Kelly; Hashi & Osai; Howard & Brown; Pep-O-Mint Revue. (Second half) Geo. & Lily Garden; Chick & Tiny Harvey; Kallaluhi's Hawaiians; Babe La Tour & Co.; Grace & Eddie Parks; Sutter & Dell. LINCOLN SQUARE—Business Is Business; Al Carpe; Grazer & Lawlor; Mallon & Casel; Stanley & Elva. (Second half) Brown's Dogs; Craddock & Shadney; Duke's Mixture; Hurley & Hurley; Race & Edge. NATIONAL—Craddock & Shadney; Billy Kinkaid; Jack Martin Trio; Grace & Eddie Parks; Rolland & Ray. (Second half) Burrell Bros.; Fiske & Fallon; Fox & Kelly; Frank Terry; Pep-O-Mint. ORPHEUM—Joe Bannister & Co.; Casting Lloyds; Jimmy Dunn; Weber & Elliott; West & Van Sicklen. (Second half) The Cattel; Cumby & Brown; Grazer & Lawlor; Hori & Nagami; Jimmy Lyons. VICTORIA—Johnny Dove; Race & Edge; Mme. Rialta & Co.; Maurice Samuels & Co.; Sutter & Del. (Second half) Betts & Seals; Casting Lloyds; Clayton & Lennie; Foster & Ray; Norton & Wilson.

BROOKLYN: FULTON—Arthur Abbott & Co.; Brown's Dogs; Four Jacks & a Queen; Play & Castelton; Playmates. (Second half) Johnny Dove; Jack Martin Trio; Martin & Courtney; Rule & O'Brien; West & Van Sicklin. METROPOLITAN—Challis & Lambert; Dance Follies; Bobby Jarvis & Co.; Jimmy Lyons; Prevost & Goelet. (Second half) Business Is Business; Driscoll, Long & Hughes; Eugene Emmett; Jack & Foris; La Follette & Co. PALACE—Four Danubes; Gertrude George; La Follette & Co.; Harry & Lola Stevens. (Second half) Fields & Wells; Jennings & Mack; Put & Take. WARWICK—Geo. Everett; Friday the 13th; Maley & O'Brien; Marie Tollman & Co. (Second half) Jack Phelps; Plunkett & Romaine.

ATLANTA: Glenn & Richards; Kennedy & Martin; Arthur Lloyds. (Second half) Ernesto; Hall & O'Brien; Tallman & Kerwin; Wild & Sidalya.

BALTIMORE: Holand Dockrill & Co.; Dugal & Leary; Musical Rowellys; Joe & Clara Nathan; Jim Reynolds.

BOSTON: Bicycle Riders; Eddie Cassidy; Colini's Dancers; Gaynell & Mack; Lambert & Fish; Little Yoshi & Co. (Second half) Guy Bartett Trio; Carroll, Baker & Cameron; Phi Davis; Snell & Vernon; Waldron & Sinslow.

BIRMINGHAM: Aerial Macks; Berry & Nickerson; McMahon & Adelaide; Murray & Lane; Ross & Flynn. (Second half) Glenn & Richards; Kennedy & Martin; Arthur Lloyd; Royal Harmony Five.

CHICAGO: McVICKER'S—Tiller Sisters; Tripoli Trio.

CLEVELAND: Wm. Dick; Johnson Bros. & Johnson; Mykoff & Vanity; Palermo's Dogs; Skelly & Heit Revue.

DALLAS: Bayes & Fields; Du Tiel & Covey; Guiliani Trio; Kremka Bros.; Wiki Bird & Lei Ranson. (Second half) Hilton Sisters; Lubin & Lewis; Poilu; Roof Garden Trio; Three Baltus.

DAYTON: Beck & Stone; Bingham & Myers; Pollyana. (Second half) Doll Frolics; Keefe & Lillian; Palmer & Houston; Zelda Bros.

DETROIT: Virginia Belles; Willie Karbe; Munford & Stanley; Reeder & Amstrong; Rounder of Broadway.

FALL RIVER: Guy Bartlett Trio; Chattel; Phil Davis; Snell & Vernon; Waldron & Winslow. (Second half) Eddie Cassidy; Colini's Dancers; Gaynell & Mack; Lambert & Fish; Little Yoshi & Co.

HAMILTON: Breakfast for Three; Downing & Jean; Gene & Menette; Morris & Towne; Sweeties.

HOLYOKE: Ergotti & Herman; Cliff Green; Gillen & Mulcahy; Chas. Harte & Co.; Fred Weber & Co. (Second half) Broadway Boys & Girls; Chase & La Tour; DeLea & Orma; Hashi & Osai; Wilson & McAvoy.

HOBOKEN: Billy Barlow; Driscoll, Long & Hughes; Nora Jane & Co.; Rolland & Ray; Snappy Bits. (Second half) Ahearn & Peterson; Collins & Pillard; Playmates; Vee & Tully.

HOUSTON: Dancing Surprises; Wheeler Mack; Rovinson McCabe Trio; Leila Shaw & Co.; Sinclair & Gray. (Second half) Bicknell; Dolce Sisters & Co.; Arthur DeVoy & Co.; Fox & Venetta; Goody & Scott.

KANSAS CITY: Australasian Delsos; Walter Baker & Co.; Fletcher & Terry; Cato S. Keith & Co.; Street Urchin.

KNOXVILLE: Ernesto; Hall & O'Brien. (Second half) Bollinger & Reynolds; Eadie & Ramsden; McKenna & Fitzpatrick; Sallie & Robles.

LONDON: Jack Goldie; Kibel & Kane; Montambo & Nap. (Second half) Johnson & Crane; Paramo; Rose Revue.

MEMPHIS: Goforth Brockway; Frank Bush; Collins & Dunbar; Girl in the Basket; Milo & Blum. (Second half) Connell & St. John; "Lore"; Maide, DeLent; Summers Duo; Tid Bits.

MONTREAL: Bernice LaBarr & Beaux; Wm. Morris; Danny Simmons; Stanley Bros.; Helen Vincent.

NEW ORLEANS: Bicknell; Dolce Sisters & Co.; Arthur DeVoy & Co.; Fox & Venetta; Goody & Scott. (Second half) Frank Bush; Collins & Dunbar; Girl in the Basket; Goforth Brockway; Milo & Blum.

OKLAHOMA CITY: George Heather; Haynoffs; Jean & Shayne; Isabelle Miller & Co.; Pierre Trio. (Second half) De Light & Marmon; Dura & Feeley; Gordon & Jolice; Luciana & Lucca; Monte & Parti.

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PROVIDENCE: Fred & Elsie Burke; Carroll, Baker & Cameron; Jas. Kennedy & Co.; Harry & Anna Scranton; Rucker & Winifred; Wilson & Larson. (Second half) Alvin & Kenny; Dance Creations; Foley & O'Neill; Frazer & Mac; Lee Mason & Co.; Welcome Home.
PITTSBURGH: Boyd & King; Arthur Deagon; Martha Russell & Co.; Wheeler Trio; Wilbur & Girlie.
SAN ANTONIO: Grace Ayres & Bros.; Hammell's Musical Misses; Hartz & Evans; Jack Lyle; Morrissey & Young. (Second half) Dancing Surprises; Robinson McCabe Trio; Leila Shaw & Co.; Sinclair & Gray; Wheeler & Mack.
SPRINGFIELD: Alvin & Kenny; Dance Creations; Foley & O'Neill; Lee Mason & Co.; Welcome Home.
TORONTO: Brower Trio; Margaret Merle; Timely Revue; Weston & Eline; Wonder Seal.
WINDSOR: Johnson & Crane; Paramo; Rose Revue. (Second half) Jack Goldie; Kibel & Kane; Montambo & Nap.
WASHINGTON: Chalfonte Sisters; Kennedy & Nelson; Lane & Freeman; Rawles & Van Kauffman; Willie Smith.
WACO: Hilton Sisters; Lubin & Lewis; Poilu; Roof Garden Trio; Three Baltus. (Second half) Grace Ayres & Bros; Hammell's Musical Misses; Hartz & Evans; Jack Lyle; Morrissey & Young.

Pantages

BUTTE, ANACONDA, MISSOULA: Ethel Clifton & Co.; Chody Dot & Midge; Georgalis Trio; Lester & Moore; Al Shayne; Three Kanazawa Boys.
CLEVELAND: MILES—Creole Fashion; Chung Hwa Four; The Hennings; Jupiter Three; Al Ricardo.
COLORADO SPRINGS & PUEBLO: Carter & Dorsey; Frawley & West; Long Tack Sam; Stein & Smith; Suite 16.
DENVER: Amoros & Obey; Anita Arliss & Co.; Hayes & Lloyd; Japanese Romance; Lillian Ruby.
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GREAT FALLS AND HELENA: Little Caruso & Co.; Kane Morey & Moore; Walton & Brandt; Jerome North; Ohara & Neeley; Rekoma.
KANSAS CITY: Ed Blindell; Gallerini Sisters; Chuck Hass; Chad & Monte Huber; Phil La Tosca; Zizanna Troupe.
LONG BEACH: Avalon Trio; Bobby Henshaw; Lydia McMillan; Springtime Frivolities; Three Desly Girls; Wills Bros.
LOS ANGELES: Canary Opera; Dixie Four; Gus Elmore & Co.; Good Night London; Dorothy Morris & Co.; Pantzer Sylvia.
MINNEAPOLIS: Fergison & Cunningham; Harmony Four; Norris' Collies & Baboon; Stafford & De Ross; Thirty Pink Toes.
OAKLAND: Shelton Brooks; Carl Emmy's Pets; Dancing Ballet; Jack & Marie Grey; Santucci; Scamp & Scamp.
OGDEN: Dancing Davey; Henry & Adelaide; Greenwich Villagers; Perry & Peppino; Prediction; Eva Tanguay.
PORTLAND: Ara Sisters; Clemenso Bellings. PANTAGES OPERA HOUSE: King Saul; Joe Whitehead; Ross Wyse.
ST. LOUIS: Bender & Herr; Dan Cupid; Thornton Flynn; Jessie Miller; Noodles Fagin.
SALT LAKE CITY: Adonis & Dog; Gay Little Home; Harmony Land; Mason & Bailey; Three LeGrons.
SAN DIEGO: Baggette & Sheldon; Judson Cole; Richard Francis; Jarvis Revue; Melody Maids; Murdock & Kennedy.
SEATTLE: Amoros & Jeanette; Sonia De Calve; Edge of the World; Garry Owen; Pekinese Troupe; Tale of Three Cities.
SPOKANE: Carleton & Belmont; Petite Revue; Powell Troupe; Mary Riley; Paul Sydell.
TACOMA: Agnes; Chas. Murphy; Rising Generation; Rose & Moon; Three Kuhns; Harry Tsuda.
TORONTO: John R. Gordon Co.; The Maple Leafs.
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Joseph Hart will shortly present Mabel Taliaferro in the Keith houses in a new playlet which has just been completed by Kenneth and Roy Webb, called "The Rose of Italy." In Miss Taliaferro's support will be seen Joseph O'Brien, Jacob Kingsburg, George Fee and Frank Howard.

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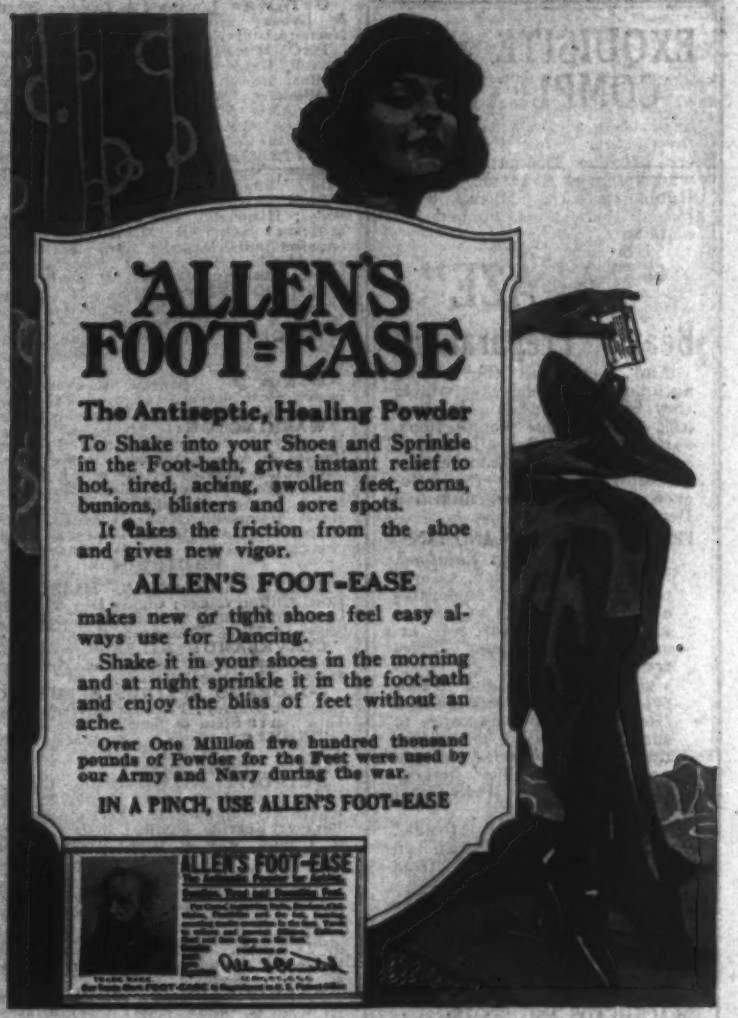
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